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THE

# ART NEWS

MAY 27 1940

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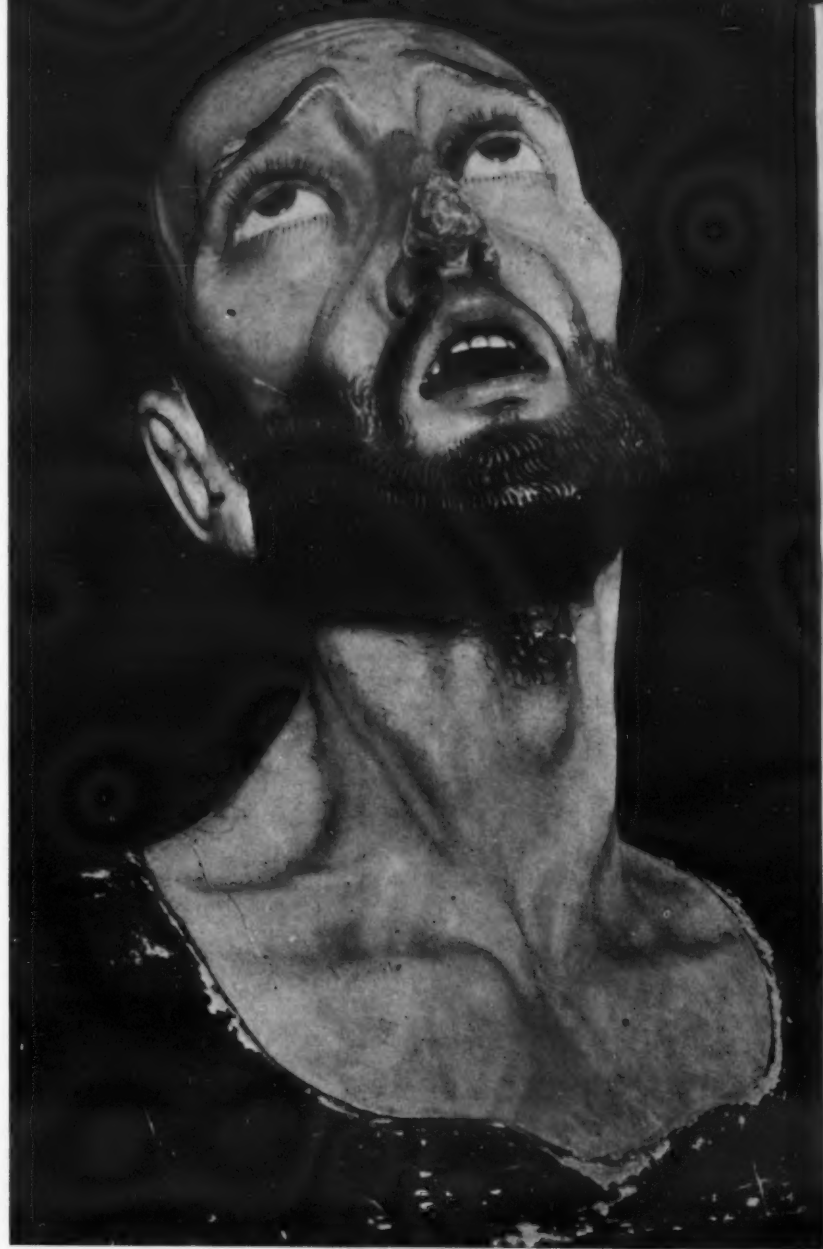
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LENT BY THE PEABODY MUSEUM, CAMBRIDGE, MASS.  
LENT BY MR. ROBERTO MONTENEGRO

(LEFT)  
PRE-SPANISH  
ART:  
(100 B.C. TO  
1521 A.D.)  
DETAIL OF A  
MAYA  
TERRACOTTA  
FIGURE

(RIGHT)  
COLONIAL  
ART:  
POLYCHROME  
WOOD  
SCULPTURE  
OF  
"ST. JAMES",  
XVII CENTURY



LENT BY THE CATHEDRAL OF MEXICO CITY  
LENT BY MR. VINCENT PRICE

*ILLUSTRATING THE SPAN OF 20  
CENTURIES OF MEXICAN ART*



(LEFT)  
POPULAR  
ART:  
ESTRADA'S  
"WOMAN  
WITH FAN,"  
XIX CENTURY

(RIGHT)  
MODERN  
ART:  
"ZAPATA"  
BY JOSE  
CLEMENTE  
OROZCO,  
1930





# THE ART NEWS

MAY 25, 1940

## BIMILLENIAL VIEW of MEXICAN ART

### *Brilliant Survey at the Museum of Modern Art*

BY JEANNETTE LOWE

ANY approach to "Twenty Centuries of Mexican Art," the exhibition which the Museum of Modern Art has arranged with the help of the Mexican government, is colored by one's familiarity with the cultural past of the country. And when this artistic heritage, both European and native, is considered from the series of cultures, Aztec, Mayan and Spanish, down to its eloquent present, it is apparent that there are few people for whom the exhibition will not be a revelation in some of the four phases of evolution into which it is divided. Beginning with the pre-Spanish art which preceded the three hundred years of the Colonial period, when from 1521 the art and culture of the Renaissance in Europe are reflected in Mexico, the exhibition includes modern art from the Revolution of little more than twenty years ago, and devotes a fourth section to folk and popular art which has paralleled every period from pre-Conquest times.

Nothing on so comprehensive a scale has ever been attempted, and no one section has been so completely reviewed either in Mexico or this country. This gives to the Museum visitor a chance to follow the evolution of a complex civilization in the succeeding phases, and the imagination is stimulated by such comparisons as that between the fabulous wealth and elaborate culture which existed when the Spaniards conquered Mexico, and the simultaneous state of our own country when its Indian tribes were

living in what was virtually the Stone Age. But even more striking than such contrasts as this, is the one which suggests itself between the cataclysmic present little understood, and the evolution of past eras, here seen in perspective.

What manner of life was it which produced the sensitive Olmec jades, carved to represent the human figure, and found in Central America from Guatemala to Mexico, examples of the earliest stage of archaic culture represented in the exhibition? The popular conception of pre-Spanish art as being only that of the Aztecs and Mayas is contradicted by these delicate and expressive sculptures. The vivacious realism of the little clay figures of the Tarascans are proof of artistic qualities of another little known culture. Archaeologists are not able to place some of the epochs of the archaic culture in time, and are more inclined to speak of "cultural horizons." Many of these are reflected in the Mexican exhibition, and they open up new and fascinating vistas to the ordinary person.

Aesthetically no higher point is reached than in the pre-Spanish sculptures, chiefly in stone, though there are also the carvings in jade, and modelled clay figures. Among the last there is freedom and vitality, far transcending the rigidity of what is commonly thought of as archaic conventions. Caricature suggests a humorous grasp of native physical characteristics, and one cannot but respond to this in the polished earthenware *Hunchback with a Heavy Cane*, a Taras-



LENT BY THE CATHEDRAL OF MEXICO CITY  
COLONIAL: SILVER SANDAL FOR STATUE

can vessel dating between 1000 and 1519 A.D.

Of the Mayan period there is no finer example than the terracotta figurine from the Island of Gazumel. In her pure serenity is reflected the feeling of the tribe toward its gods. The forces of nature affected human welfare so directly that the placation of the deities who controlled sun, rain, storm, war and death was an omnipresent and a vital concern. Consequently the insuring of man's survival plays a large part in an artist's expression, a religious ideal which runs, as a central motive, through all of pre-Spanish art.

In marked distinction is the *Head of an Eagle Warrior*, in its strength and brutality a fitting representative of the Aztec culture. Again the *Axe* in the form of a human head, product of the Totonacs, (1000-1519), is terrifying because of its ferocity and power. Both of these show a grasp of sculptural qualities which ranks them high. Abstract forms are found in some of the carved rock crystal skulls, and the red stone *Grasshopper*, Aztec (1300-1519), is an example of aesthetic discipline.

Under the Spaniards, who imposed their artistic, religious and political ideas upon the defeated empire, the style of the late Renaissance in Spain begins to be seen in Mexican Colonial art. Native influence still expressed itself strongly in sculpture, for stone carving had been the major art of the Indians. But when the conquistador was able to lay down his arms and become a colonist, the simplicity and ingenuousness of his fortress-houses and churches changed, and a love of luxury and sumptuousness makes its appearance in such architectural features as great carved staircases and elaborate altarpieces.

One would choose in the art of the Colonial period its architecture, the parallel to the Baroque of contemporary Europe. Here the Mexican exhibition perforce can show only photographs of the churches, with their main portals



LENT BY THE MUSEO NACIONAL, MEXICO CITY, TO THE MUSEUM OF MODERN ART  
PRE-SPANISH: DISCIPLINED REALISM IN AN AZTEC RED STONE "GRASSHOPPER"

in high relief, and interiors rich with the glitter of gilded carving. It is a difficult problem to solve, and photographs can give no idea of the brilliant sky and landscape against which one sees the actual buildings. The later development of Mexican Baroque, Churrigueresque, differs essentially from the earlier more restrained style. The standard architectural orders were replaced by designs depending upon movement and rhythm, and the fantasy and inventiveness in the organization of gilded high and polychrome sculpture, as Toussaint says in the catalogue of the exhibition, makes each retablo seem like something created in a dream. Of this bold and riotous style we have only photographs, but



LENT BY MR. STEPHEN C. CLARK

**SIQUEIROS: "THE SOB," A DUCO PANEL**

there are however, examples of the painting and the sculpture for which it was the background, and the motivating theme.

Admirers of Zurbarán and Ribera brought them to Mexico the vigorous art of strong chiaroscuro and severe color schemes. These, however, could never suit the Mexican taste, and we see in such paintings as Baltasar de Echave Ibia's *Virgin* and his *Agony in the Garden* a softer, pleasanter and therefore more Mexican style of painting. Sculpture, of course, lends itself particularly well to the Baroque spirit. The figures, such as *Saint Joseph*, from the Treasury of the Cathedral of Mexico City, with robes of brocade on a golden ground, and face and hands delicately flesh-tinted, the San Diego de Alcalá head of painted wood with real eyelashes and teeth are typical of Baroque Spanish realism in all its drama. The church vestments, embroidered chasubles of silk and silver thread, the silver and lacquer trays indicate the richness of this sumptuous time, and the exhibition is made vivid in these accessories of life as well as in its fine arts.

When one comes to the section devoted to modern art, again the difficulty of showing a form of art which cannot be moved, presents itself, for the mural painting of contemporary Mexico is its chief glory. Another factor in understanding this latest phase is some familiarity



LENT BY THE PINACOTECA DEL PALACIO DE BELLAS ARTES, MEXICO

**XIX CENTURY POPULAR PAINTING: A CHARDINESQUE "STILL-LIFE" BY F. PARRA**

with the political situation in the country, for its artists, from the early 1920s when the renaissance in art began, have been first and foremost propaganda artists in the best sense. Not only has their work been done on the walls of schools and markets, where the lowliest Indian can see their vivid colors and comprehend their exultation in Mexico for itself, rather than in its borrowed and superimposed culture, but men of the caliber of Siqueiros and Orozco-Romero were sent abroad by the state, where with Rivera

they fired each other with new aesthetic and political ideas. They came home to find a stage rapidly being set for a vast program in which art was to have a political meaning, and other men, such as Clemente Orozco with his ferocious comments on society in magnificent, indignant frescoes, Best-Maugard with his passion for teaching, Jean Charlot with a modern knowledge of techniques and eagerness for new plastic expression—all these, and many more, were ready

(Continued on page 16)



LENT BY THE GALERIA DE ARTE MEXICANO, MEXICO CITY

**MODERN PAINTING WITHOUT SOCIAL COMMENT: "PRETTY GIRL," RUFINO TAMAYO**



# Dutch Art in New Holland



LENT BY DUVEEN BROTHERS TO THE GRAND RAPIDS ART GALLERY

LENT BY THE JOHNSON COLLECTION

FOR more than one reason an exhibition of Dutch painting is of unusual interest at the moment, and the one current at the Grand Rapids Art Gallery is particularly appropriate in a community in which lives a large percentage of persons of Netherlandish origin. Political and economic conditions in Holland in the seventeenth century gave rise to the development of a bourgeois art similar in many ways to our own, and the opportunity to view this impressive collection of one hundred pictures which has been assembled from museums and private sources throughout the country under the joint sponsorship of the Grand Rapids Art Association and the Grand Rapids Association of Commerce is welcome in Michigan.

The core of the display is, of course, the great period of the seventeenth century, but earlier works from the Low Countries (including many by artists who worked in re-

REMBRANDT'S "ALDERMAN OF AMSTERDAM" (LEFT); AND A XV CENTURY WORK BY DIRK BOUTS, "MOSES AT THE BURNING BUSH" (BELOW)



LENT BY THE SILBERMAN GALLERIES

"MOSES TREADING ON THE CROWN OF PHARAOH": ARENT DE GELDER, 1645-1727

gions which are now in Belgium) together with the modern product of Van Gogh and the contemporary Van Dongen and the Abstractionist, Piet Mondriaan, trace the development of the art of painting in this region. From the fifteenth century school of Haarlem came Dirk Bouts who is represented by the handsome *Moses at the Burning Bush* lent by the Johnson Collection, and his Flemish follower, Quentin Massys, is also shown. Slightly younger is Hieronymus Bosch whose mediaeval Surrealism represented by a painting in this show was later to influence

(Continued on page 17)

ABRAHAM VAN BEYEREN: "STILL-LIFE"

LENT BY THE SCHAEFFER GALLERIES





# BALTIMORE ANALYZES LIFE IN A

## *Taste & Fashion in America from 1812 to 1865: Romanticism in Every Art Form*

THE current display at the Baltimore Museum, "Romanticism in America, or An Elegant Exposition of Taste and Fashion from 1812 to 1865" again raises a question of exhibition technique. Art exhibitions are, by and large, of two kinds: those dealing with art of the past and those dealing with art of the present. The former is more frequently seen because of the veneration accorded masterpieces by time and because the selection of what seems worthwhile in contemporary art is such a controversial matter. It is, of course, a matter of preference which kind of art museum directors show and which kind of exhibition the public likes to attend, but one point may be made against the usual method of exhibiting either one: most museums assume that their duty is accomplished merely by gathering together a choice selection of objects. They assume

that the average visitor will know as much about the exhibits as the person who brought them together. But what, for example, would Mr. John Smith know about a whole gallery full of Roman drinking vessels from early times to Nero? No doubt he would be impressed by their age but what does he know of the methods adopted in producing them, their place of importance artistically in Roman times, their importance in

our art collections? It has too long been the custom of museums to place a small, chaste card beside the revered object, which states merely: "Roman Drinking Vessel—38 A.D." And expect the museum visitor to leave the galleries feeling mentally stimulated and aesthetically appeased.

The Baltimore Museum of Art in its exhibitions during the current season has attempted to break with this tradition. In arranging the Me-



EXHIBITED AT THE BALTIMORE MUSEUM OF ART

CUSTOMS OF THE ROMANTIC PERIOD IN A WOOD ENGRAVING BY HOMER: "WEST POINT 'HOP'"

TYPES OF ROMANTICISM: GREENOUGH'S NEO-CLASSICAL "PORTRAIT OF ELIZABETH TODHUNTER" (LEFT) AND DURAND'S "WOODLAND INTERIOR" IN WHICH THE "GOTHIC" ARCHES OF THE BRANCHES ARE EXPRESSIVE OF SENTIMENTS IN BRYANT'S POETRY

LENT BY THE MARYLAND HISTORICAL SOCIETY TO THE BALTIMORE MUSEUM

LENT BY THE ADDISON GALLERY OF AMERICAN ART





# IN ART: ROMANTIC & OTHER AGES



EXHIBITED AT THE BALTIMORE MUSEUM OF ART

COMPOSITION BY AN EARLY PHOTOGRAPHER: MATTHEW BRADY'S "REFLECTIONS"

dici show last fall, the architecture show in December and the modern painting exhibition, in January, the Museum attempted to afford the public, by means of large-letter captions and labels, an interesting digest of the historical background of each subject, its origins, promoters, outstanding names, trends and influences. Thus, anyone visiting the Museum who was interested in enjoying the exhibition had, in capsule form, enough information at his disposal to give him some understanding of the age's art forms in their natural relation to other happenings of the times.

The Museum's final exhibition of the current season is no exception. Combining the best features of previous exhibitions, "Romanticism in America" outstrips them all in the number of original works it includes, the amount of research material made available in palatable form, in the accuracy of its nineteenth century backgrounds and in its elaborately worked out details. Paintings from some of the most important collections in the country run the gamut in subject matter from stern portraiture to the popular folk pictures which gave the era its cognomen, "The Sentimental Years." Sculpture—much of it from the Peabody Institute's collection of Rhinehart's work—is the best that is available. Architectural sculpture and monumental pieces that cannot be brought to the Museum are represented by enlarged photographs lining the galleries devoted to sculpture. Architecture of the Romantic era is discussed through small-scale models and the original drawings of the original architects responsible for the buildings. Mr. Harry T. Peters' collection of Currier and Ives prints, such amusing reporters of American life in that period, contributes 150 items which in themselves are an important highlight of the exhibition. Even the crafts are represented, especially wrought iron, and examples of the treasured bibelots of an age that made a mournful duty of preserving fans, snuff boxes, and crushed flowers.

If the manner of exposition is novel, and if the

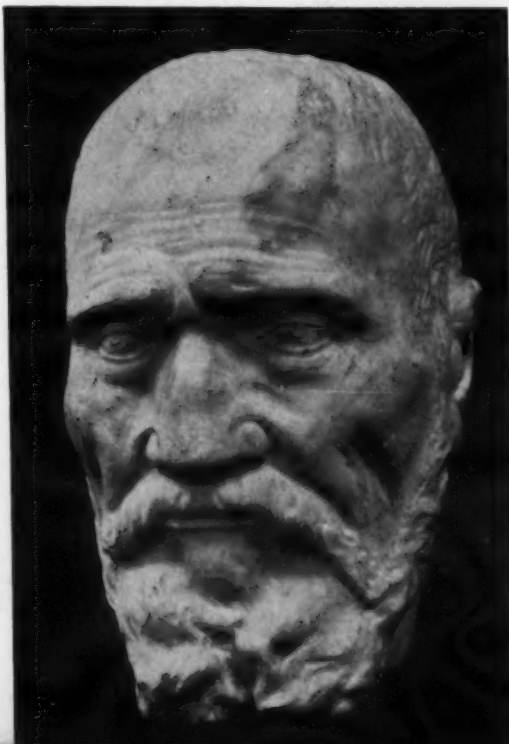
accompanying activities help to reconstruct the era, the exhibits themselves have a great aesthetic as well as an historical interest. The manner in which American architects followed the lead of European Romanticism first with a Classical and later with Gothic and Romanesque revivals is illustrated in photographs of buildings by Jefferson, Latrobe, Bullfinch and of the architectural conceptions of Davis, Renwick, Upjohn and others.

Romantic painting developed in the love of nature and in the mysticism displayed by the artists of the Hudson River school. Allston's *Rise of a Thunderstorm at Sea* marks the beginnings, and this work, together with canvases by Thomas Cole who fabricated fantastic settings for moralizing fables and illustrations in his *Voyage of Life Series*, and by Asher B. Durand who emphasized jagged and mystical qualities of

(Continued on page 15)

SHOWN WITH RENAISSANCE WRITINGS:  
VOLTERRA'S MASK: "MICHELANGELO"

LENT BY MR. PIERO TOZZI TO THE JOHNS HOPKINS  
UNIVERSITY, BALTIMORE



## *Men and Their Times in Books & Art: A View from Homer to James Joyce and Matisse*

IN A second exhibition current at Baltimore there is another attempt to recreate epochs by displaying them in more than one aspect. While the Museum's Romanticism exhibition is an intensive study of a single period, the "Men and Their Times" showing sponsored jointly by the Johns Hopkins University and the Enoch Pratt Free Library and displayed in sections at both institutions is, if a less ambitious, a more extensive undertaking in which the published works by the men, authors from Homer to



LENT BY DR. D. M. ROBINSON TO JOHNS HOPKINS  
SHOWN WITH WORKS BY GREEK TRAGIC  
POETS: ATTIC HYDRA, V CENTURY B.C.

Joyce are shown with art of their time.

The exhibition was arranged by George de Batz of the University faculty, and financed by a Carnegie Corporation grant. Of it Mr. de Batz writes in the catalogue foreword: "We retain the esteem of posterity only by the quality of the works which we leave behind us. The importance of some must not, however, dim the charm of others which are only secondary. The masterpieces of the Greek tragic authors and the everyday objects of their times which have come to us can still compose a perfect harmony." By bringing together literary works which are the heritage of all mankind, and material objects of the same epoch which belong to temporary private owners, our complete heritage from past

(Continued on page 15)



# New Exhibitions of the Week

## SOME ITALIAN AND SOME DUTCH MASTERS

AS THEIR proportionate companion presentation to the art exhibitions at the World's Fair, the Schaeffer Galleries are presenting an eclectic showing of "Italian and Dutch Masters" which, it is to be hoped, may be the forerunner of other events to enliven Fifty-seventh Street in a summer when its denizens are not, as usual, Europe-bound. They will find in the present exhibition a number of eye-filling pictures, some more, some less familiar, arranged purely for contemplation and without even the connection between the two schools which the title of the exhibition might seem to imply. Of the lesser known items, the first is the handsome, imposing *Portrait of a Venetian General* by Paolo Veronese—a rare unification of the artist's genius for stately staging, and a fixing of personality in which he was not always so successful, with the figure, airily disposed in space, elevated in constant crescendo toward the resting place of the elbow and the staffage on the same level, finally culminating in the strongly characterized head, the latter as well as the whole testifying to its original destination high up on a wall.

Another notable novelty is the rare Barendt Fabritius' *Elijah in the House of the Shunamite Woman* (reproduced on the cover of this issue), a great canvas in which Rembrandtesque chiaroscuro is carried out more gently to give the whole a softly lyric rather than dramatic aspect, and such powerful elements as the beautiful lost profile against the firelight and the unique still-life, anticipating Chardin.

A fascinating Tintoretto *Portrait of the Ambassador Guadagni*, which offers some new light on the development of impressionism in late cinquecento Venice and an early Palma Vecchio portrait are other highlights of the Italian group. The Dutch section offers a welcome opportunity to see again such well known *chefs-d'oeuvre* as the Frans Hals *Fisherboys*, the Rembrandt *Portrait of Petronella Buys* and the Emanuel de Witte *Interior of a Church at Delft*—all as well worth another view as the others a first one. A. M. F.

## FRENCH GROUP: ROUAULT, BOMBOIS AND PICASSO

THE Perls Galleries have assembled work which falls in the category of the "School of Paris," which they divide into three parts and

present in a small but nicely arranged exhibition. In one room the three paintings by Rouault echo the joy of the two other exhibitions of this painter, now current in New York. There is also, by way of contrast, a Picasso still-life of flowers, painted in 1907, described in angular, but not geometrical forms, and using a series of parallel lines in a manner which reminds one of Matisse decorative effects. Two paintings by Laurencin present the so-called softer sex and there are attractive examples by Vlaminck and Dufy.

In another room there are drawings made in 1938 by Picasso, exceedingly *recherché*, but fascinating in their spider-web intricacy. The room devoted to the folk art is perhaps the most rewarding, because of the feeling of simplicity and goodness which naive art is sometimes able to communicate. At a time when one searches for reasons to explain a world gone mad it seems a welcome anecdote to over-sophistication. Bombois' painting of still water, with its trees quietly reflected so that they are exact replicas of the original, his *Jeu d'Enfants*, with its untroubled view of childhood, are enchanting works of art at which to look today. J. L.

## MOREING'S BRILLIANT AND FRESH PAINTINGS

IT TOOK David Moreing twenty years to master the medium of pastel. But he mastered it so well that he works in it more effectively in dark, glowing colors than in the more usual pastel shades. A look at his pictures on display at the O'Toole Galleries like *Prague* (in the front window), *Clear Tomorrow*, or *Cloister* shows this. Moreing, in fact, prepares his picture entirely in an underpainting of pastel, which enhances the quality of darkness in his colors. He does landscapes charmingly, like *Toledo*, *Spain* and the Constable-like *Cloud Shadows*, in both of them leading you out from an area of deep shadow into one of sparkling sun—an effect that is rarely if ever attempted by pastellists. Moreing's work has the brilliance and lusciousness of fresh oil work. J. W. L.

## FIRM DESIGN IN A SWISS IMPRESSIONIST: HODLER

IF ALL the other Impressionists had had the severity and the sense for design of Ferdinand Hodler, whose work is currently shown at Durand-Ruel, the Post-Impressionist movement

might not have amounted to much. Hodler, the leading Swiss painter of his generation, living from 1853 to 1918, painted at first, as in *Au Pied du Salève* of 1891, like a more determined Corot, or, as in *Le Taureau* of 1882, like a more luminous Degas. The study of Holbein had taught him much as a young man—how to keep a portrait background unadorned yet well lighted and how to build up, against its flatness, the modeled ruddiness of a face, as we see in the arresting, crystal-clear *Meditation* of 1884.

All these paintings, as well as those landscapes of his later years when he had digested, one judges, the precepts of Van Gogh, are to be seen in the present show. *La Jungfrau* of 1911 is so modern as to be by Marsden Hartley; *Le Montblanc à L'Aurore* of 1918 has Van Goghian contours but Derainian smoothness of brushing. These scenes of the Swiss Alps and lakes are utterly affecting and monumental. Simple in color but subtle in gradations of pigmental thickness, they could not be improved upon in any way. J. W. L.

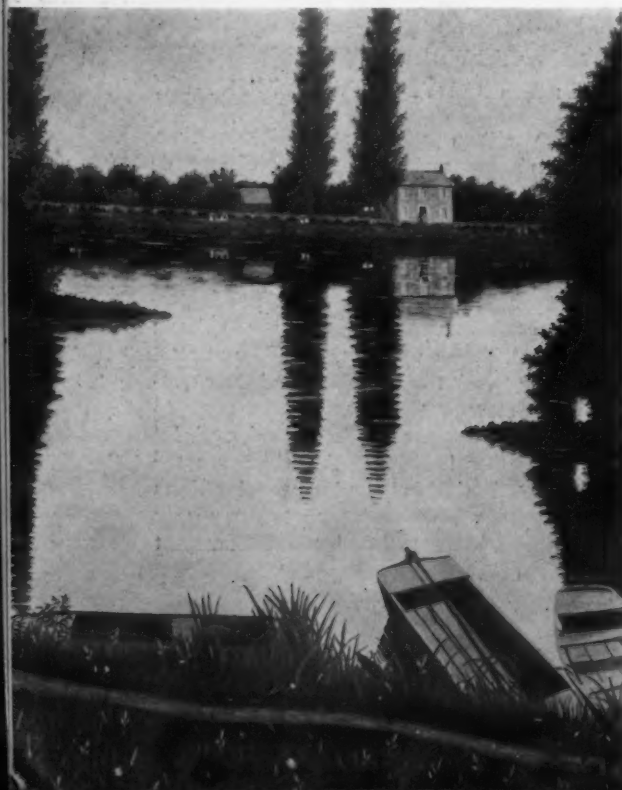
## SANGUINE DRAWINGS BY CATHARINE DODGSON

CATHERINE DODGSON, wife of the Curator of Prints at the British Museum, has a flair for the art of sanguine which she conveys by an exhibition of these red chalk drawings in the print rooms of Knoedler & Co. Wandering about London, she has been impressed there by the public statuary, such as Roubiliac's, and by garden sculpture. In Vauxhall Gardens she found Roubiliac's *Handel*, of 1738, and has put it to paper in two studies, one of each profile. These and the *Colley Cibber*, after the colored plaster bust of Roubiliac in the National Portrait Gallery, have a distinguished air of the *dix-huitième*. Technically they are like sanguines by Watteau or Fragonard, but are more precise, harder, and a little too conscious of their drawing. Charm is not foreign to them, however. They are assured and, yes, comforting. J. W. L.

## MOTHER AND CHILD THEME IN SCULPTURES

THE Robinson Galleries have chosen the theme of "Mother and Child" for a group of sculptures, most of them by artists who have contributed to the Limited Editions which this gallery sponsors. With so dangerously senti-

BOMBOIS: "ELISABETHVILLE"  
EXHIBITED AT THE PERLS GALLERIES



MOREING: "CLEAR TOMORROW (MALINES)"  
EXHIBITED AT THE O'TOOLE GALLERIES



HODLER: "AU PIED DU SALEVE"  
EXHIBITED AT THE DURAND-RUEL GALLERY





mental a central idea, it is a pleasure to record that hardly a piece overflows the boundaries of good taste, and when the gallery pursues the idea into the animal kingdom, as in William Zorach's *Guinea Pigs*, it is downright delightful.

Richard Davis' piece is in Tennessee marble, reduced in its forms, and controlled emotionally. It does, however, deal with the figures sympathetically, and is one of the most attractive sculptures in the exhibition. One would pick out, too, De Crefft's granite piece, stylized in its types, and handled with great dignity. Robert Laurent's Carrarra marble *Mother and Child*, is more supply modeled, and in the softer material, more ingratiating. One would select, too, Concetta Scarvaglionne's limestone figures. She achieves her end in the most economical and effective manner, as always with an appreciation of the limitations of sculpture and the material in which she works.

J. L.

## A COLLECTION OF CHINESE IMPERIAL ROBES

THE exhibition at Yamanaka of Chinese Imperial robes is accompanied by a catalogue with a foreword by Charles Edward Chapel which describes in condensed form the Colby Collection of San Francisco. The textiles, tapestries and embroideries which are on view here include not only the type of material in the Colby Collection, but in addition it contains robes of K'ossu embroidery which have not been shown before. Theatrical robes of the greatest richness, woven with threads of pure gold and silver make an impressive showing, even to the amateur, and they represent the highest development of Chinese weaving. There are robes worn by members of the royal family, by priests of temples under Imperial patronage and by actors in Imperial theaters. Mandarin robes have not been included as they open up too wide a field for adequate representation. The outstanding interest lies in the robes of K'ossu or silk tapestry weave, which are the least understood of all purely Chinese textiles.

J. L.

## WOODBURY'S ETCHINGS OF THE SEA

THE late Charles H. Woodbury, the Massachusetts painter who died in January, was an etcher for the last twenty years. His oils and watercolors of sailing and the sea are broad and atmospheric. Although the galleries of Keppel & Co. have two oil studies of the Atlantic on view at present, their show of course presents Woodbury the printman. With the finished etching, such as *Engine Trouble*, or, to take the finest, *Tide Rip, Portsmouth*, are shown the original drawing and the first and the second state. A sort of American Briscoe, who loves a huge wave tossing over a ship's deck, as in *The Bow Wave*, Woodbury found his niche in prints of the sea. As compared with the few landscapes shown, they are truly authentic.

J. W. L.

## TECHNICALLY NOVEL OILS BY RENE LOPEZ

THE Vendome Galleries present, in a first one man show in New York, the oils of the Californian René Lopez. The technique in which they are done is amazing and original. Short, rectangular, vertical strokes, like those of a basket weave, are laid up and down the canvas. The color of them is generally a *grisaille*, yet within this range Lopez obtains some stirring effects. The scenes are chiefly of New York. He can deal with crowds of people, as in *Praying and Rain*, or in architectural phenomena, as in *New York City No. 29*.

J. W. L.

## ANNUAL STUDENT GROUP EXHIBITION

THE Eighth Exhibition of the Arthur Schwieder Group at the Montross Galleries affords some highlights, but not many. The most inspiring painting is Blanche Rothschild's *Central Park*, a-blow with a fine gust of wind. Ferroll Weinstein's *Chinese Still-Life* is capable, but not inspiring. Much the same statement but with less emphasis upon capacity, applies to the other exhibits.

J. W. L.

## PANORAMA OF THE FRENCH PAINTING IN 1940

AS INTERESTINGLY nondescript as any panorama can be, is the current exhibition of French painting in 1940 at the Wildenstein Galleries. Indeed the directors entitle the show a panorama. It is Part I of a total survey of French painting in this year, the other parts, to come, being: II. Independent Art, represented by exhibitors at the Salon des Indépendants, Tuileries, and Salon d'Automne; III. Tendencies and Theories, represented by Cubism, Surrealism, Humanism, New Classicism, etc.; IV. Pupils of the Ecole des Beaux-Arts, Prix de Rome, etc.

The current show features the work of members of L'Institut, L'Ecole des Beaux-Arts, and the Salon. It ranges from Jacques-Emile Blanche, Henri-Martin, and Maurice Denis down to three or four painters, like Lucien Weill, born as late as 1902. Echoes of other painters reverberate from some of these canvases: Marquet from Van Hasselt; Fantin-Latour from Woog and Prunier; Walter Gay from Paul Thomas; Orpen from Guirand de Scevola. One of the best landscapes is Henry Grosjean's *Village en France*; one of the best still-lives, Henri-Déziré's *Pack of Cards*; and one of the best portraits, *Blue Eyes* by Van Dongen, who—we enrich our vocabulary—we find is known in France as an *autodidactist*.

J. W. L.

## AZTEC REFLECTIONS IN DE DIEGO'S WORK

JULIO DE DIEGO, the talented Spaniard, whose recently acquired *Spain, 1937*, is so admired by the Chicago Art Institute, is at the Bonestell Gallery. If one has any respect or curiosity for the Aztec culture of Mexico, here one may probe into its very vitals. In temperas, glazed with oil and clear in design, De Diego underlines the simple yet mystical structure of Aztec civilization. Ideological forces shaped it and who better than a Spaniard could portray their struggle? His colors have the sheen of copper and oxides; his figures, the impersonal amplitude of Spanish and Mexican dignity. This is really an interesting show, piquant and thoroughly artistic.

J. W. L.

## A PROGRESSIVE GALLERY'S REVIEW OF THE SEASON

THE REVIEW of the past season at the A.C.A. Gallery yields four or five paintings each by Philip Evergood, Gropper, Tschachbasov, Joe Jones, Ishigaki and one or two others who have exhibited here. The result is an exceedingly interesting exhibition which includes the highlights of the best recent one man shows. From a group in which many of the paintings are familiar, one may select the less well-known *Landscape* by Evergood as showing that aspect of his work which emphasizes the delicacy of an out-of-door scene, its panorama of hills and valley under a fine, breezy sky. Gropper's *Backstage* is notable

(Continued on page 17)



EXHIBITED AT THE WILDENSTEIN GALLERIES  
W. VAN HASSELT: "SEASCAPE"



EXHIBITED AT THE VENDOME GALLERIES  
RENE LOPEZ: "NEW YORK CITY NO. 29"



EXHIBITED AT FREDERICK KEPPEL & COMPANY  
CHARLES H. WOODBURY: "THE BOW WAVE"



EXHIBITED AT THE MONTROSS GALLERY  
BLANCHE ROTHSCHILD: "CENTRAL PARK"



# ART THROUGHOUT AMERICA

## NEW YORK: IRANIAN RELIEF FOR METROPOLITAN

THE acquisition by the Metropolitan Museum of Art of a stone relief from a staircase at Persepolis, together with the current interest in the arts of Iran stimulated by the Persian exhibition in New York (reviewed in THE ART NEWS for April 27), is the occasion for an article by Dr. M. S. Dimand in the May *Museum Bulletin* in which the Museum's outstanding collection of the arts of this people is reviewed.

Like several examples in the exhibition (illustrated on page 8 of THE ART NEWS for April 27), the Metropolitan's new relief dates from the Achaemenian period (500-311 B.C.) and comes from the capital erected by Darius and his successors who first made Persia a dominant world empire. Both on the interior and the exterior of the magnificent palaces and audience halls monumental staircases were decorated with reliefs representing ceremonial scenes and long processions of tribute bearers from subject nations. In 1935 the Museum purchased a relief from one of the smaller stairways on which are shown servants bearing food and drink for a royal festival.

This can be compared with the tribute bearer on the new fragment of which Dr. Dimand writes: "It represents a Median dressed in a girded tunic and wearing a round felt cap. His hand is held by a Persian guard (only partly preserved) dressed in a cloak-like costume similar to that worn by one of the servants on the relief acquired in 1935. The new relief shows all the monumental features of Achaemenian sculpture, which, although related in many ways to Assyrian art, is essentially Iranian in character. The decoration is cut in low relief, in which the details, with the exception of the hair, are suppressed. The stylization of the beard and hair into rows of locks is based on Assyrian tradition. Achaemenian sculpture was essentially a court art for the glorification of the king, who was regarded almost as a divine being. In the composition and rendering of the figures it shows greater freedom and elegance of form than Assyrian art."

## CLEVELAND: SHOW BY LOCAL ARTISTS

AN EXHIBITION strong in regional characteristics, and one in which a museum's long established policy of giving an adequate presentation of local artists to the buying public is reaffirmed, is the twenty-second annual exhibit of work by Cleveland artists and craftsmen current at the Cleveland Museum. The jury included Ernest Fiene, Arthur E. Baggs and Daniel Catton Rich.

In addition to rewards which may come in the form of purchases, many prizes were given. These include, in painting, a sharply defined Mexican landscape by William C. Gauer, Martin Linsey's local *Prospect Avenue*, portraits by Rolf Stoll and Mary Seymour Brooks, a rich and humorous *Circus Detour* by Paul Travis, and a completely delightful still-life of *Trout and Sand* by the same artist. There are also a clearly painted figure piece by David Philip Wilson, a Cubist arrangement of still-life by Clara L. Deike and murals by H. Edward Winter and Marion Bry-

son. In the field of pastels, watercolor, illustration and graphic arts, prizes went to Miriam S. Smith, Donald Duer Bayard, Wray Manning, Jack M. Burton, Houston Shields, Carl E. Wyman, Jean Grigor Ulen, Dorothy Rutka and many other artists.

The sculpture section, somewhat smaller than in previous years, includes prize winners by Katharine Gruener Lange, Alexander Blazys and Joseph C. Motto. Some of the most outstanding work, however, classed with the crafts, are the ceramic sculptures of which Russell B. Aitken's entertaining group of seven, whimsically humorous and ably glazed, Thelma Frazier Winter's attenuated figures and work by Viktor Schreck-



RECENTLY ACQUIRED BY THE METROPOLITAN MUSEUM OF ART  
STONE RELIEF OF TRIBUTE BEARER FROM A  
STAIRCASE AT PERSEPOLIS, IV CENTURY, B.C.

engost were rated highest by the judges. Pottery, enameling on metal represented by an unusually fine group, metalwork, jewelry and graphic arts are also included in the display.

## NEW YORK: THE BARNARD ABBAYE REOPENED

SPONSORED by the Washington Cathedral, the collection of Romanesque and Gothic art assembled by the late sculptor, George Grey Barnard, has been rearranged and is currently open to the public at the Barnard Abbaye near Fort Tryon Park, the original site on which the

Metropolitan Museum's Cloisters were located.

Following the removal of the last of the Cloister collection in 1937, Barnard made plans to rearrange the building to house his own mediaeval objects, and these plans, under the supervision of his son, Monroe Grey Barnard, have been carried out for the new exhibition. Approximately 700 pieces of Romanesque sculpture, mostly of twelfth century date, make up the ensemble. There are, in addition, an ancient champléve enamel tabernacle similar to one at Chartres, some important Gothic works and an entire frescoed Renaissance apse. Outstanding also is a group of carved Romanesque capitals, examples of stained glass and examples of other of the minor arts of the Middle Ages.

## PHILADELPHIA: MURALS BY THORNTON OAKLEY

IN THE six mural paintings for the lecture hall of the Franklin Institute in Philadelphia, Thornton Oakley has portrayed the development of science from the days of alchemy to the lifetime of Benjamin Franklin. Oakley, who is a well known Philadelphia illustrator and mural painter, has achieved the flatness in presentation which he desired through the use of nonlustrous pigment and by the simplification or elimination of linear perspective. From the alchemy of the Middle Ages and early Renaissance, depicted in the first panel, it was but a short step to the great astronomers of the sixteenth century, shown in the next two panels: Copernicus and Galileo. The fourth panel pictures Newton with the traditional apple, while the fifth and sixth panels are devoted to the famous kite experiment of Benjamin Franklin with the picturesque quotation from Turgot: "He tore the lightning from the sky and the scepter from the tyrants."

## PITTSFIELD: EXHIBIT OF WPA ART

AT THE Berkshire Museum an exhibition of forty-two oil paintings lent by the Massachusetts WPA Art Project provides to museum visitors an opportunity to view the local results of government art sponsorship, and the results may well convince the spectator of the fact that no definite pattern is superimposed by the Project upon the original style of the artist.

The group is inclusive of many trends from abstraction to carefully studied realism. Of the former, *Lilacs* by Karl Knaths, and two complicated color designs by Fritz Pfeiffer are representative along with a painting, *Wharf*, by Charles Darby. Of the latter class, there is a still-life by David Hill. Unusual surface texture is found in Elliott Orr's study of tenements against a rose red sky. Two paintings by Charles Heinz emphasize, in bold color, an underlying structure suggestive of Cézanne while Helen Blackmur's *Lowering a Circus Tent at Night* contrasts with the Heinz works in the use of dark color as does the *Laco Valley* by the same artist. There are two paintings in brilliant reds, greens and blues by Alexis Arapoff which illustrate his individual and unerring color sense. Work by Dorothy Loeb of Hull House fame, Yvonne Twining, Vernon Coleman, Sam Thal, Howard Gibbs and Elizabeth Tracy is also included in the stimulating exhibition.

## Taste and Fashion in America

(Continued from page 11)

our landscape, illustrates the "high art" treasured by our forbears who held in slight contempt such genre painters as Caleb Bingham and Eastman Johnson who are enjoying a current vogue. The work of the portrait painters demonstrates a firmer connection with the painting in Europe. While the landscape painters romanticized our countryside and the genre artists depicted the more romantic aspects of life on our frontiers, Sully, Harding, Neagle, Jarvis and Inman made refined portraits of the established citizens of Philadelphia, New York and Boston.

The prolific print-makers dispersed reproductions of the work of the painters and created on their own such illustrations of the life and customs of the period as are familiar to us from the *oeuvre* of Currier and Ives and the illustrations from *Godey's Lady's Book*.

The newly invented photography took firm root in this country, and among pioneers in the field were S. F. B. Morse, Dr. Henry Draper, the famed firm of Hawes and Southworth, and the creative Mathew Brady who left for us photographic records of the Civil War.

Sculpture seems to have interested the colonials but little, and though later Houdon visited and worked in this country, the first native sculptor of any stature was William Rush of Philadelphia who earned his living by carving figure heads for ships. His *Nymph of the Schuylkill*, later celebrated in a series of paintings by his fellow Philadelphian, Eakins, is in the exhibition. The Harvard educated Horatio Greenough brought from his travels abroad the influence of Conova and Thorwaldsen and was the first professional American sculptor of note. Whenever possible, young sculptors followed his example and depended on Italian quarries for their marble and on Italian and German foundries for their casting. Very much like its Italian contemporaries is the marble bust of *Elizabeth Todhunter* by Greenough in the show, and groups by John Rogers, figures by William S. Rinehart, Hiram Powers and others, together with the product of such American trained and sometimes entirely self-taught sculptors as Clark Mills, represent the medium as practiced during the Romantic period.

Better to recreate the spirit of the years represented in the display of art, a number of events filled the calendar of the museum. At a "Godey's Ball and Entertainment" Wolfgang Martin, former conductor of the Vienna State Opera, conducted music of the period from a Gothic pergola in the Museum's court. Other events include musical evenings and the performance of a nineteenth century drama which was last presented at the Old Holiday Street Theatre in Baltimore in 1857.

The subject of this year's annual symposium at the Museum was "Romanticism in America," and in it took part members of the faculty of Johns Hopkins University, Goucher College, the University of Pennsylvania and other institutions. The papers are now published in book form, and, together with a catalogue which presents a lucid running commentary, it represents a printed record of the Museum's complete study of a period.

## Men and Their Times

(Continued from page 11)

ages can be viewed in a single ensemble, as in this "Men and their Times" exhibit. From the collections of the University and the library, as well as those of many private individuals, have come the items on display.

Thus there are brought together for this stimulating and lively display groups representing nine periods from the Homeric age to the present. With a copy of the *Odyssey* published in 1534, are shown Mycenaean figures, Attic potteries and copies of the gold cups found in the Beehive Tombs. The age of the tragic poets and their followers is represented by sixteenth century copies of works by Aeschylus, Aristophanes, Sophocles, and Pindar and Greco marble sculptures, potteries, terracottas and jewelry. Similarly, with copies of Vergil and Horace minor arts of Rome are shown.

Dante, Petrarch and Ariosto and Macchiavelli are the literary representatives of the Italian Renaissance, and their artistic contemporaries include a double portrait of the two great early poets by the fourteenth century artist, Giovanni da Ponte, who represents them against a gold background. A marble head of Michelangelo, made by his follower, Daniele da Volterra after a wax death mask, and a pair of fifteenth century Paduan bronze panthers are other representatives of the Renaissance environment.

France and England are brought together in the array which represents the sixteenth and seventeenth centuries with Spencer, Montaigne, Shakespeare, Corneille and others accompanied by sculptures by the Flemish Duquesnoy, Jean François, a drawing of a French princess by a follower of Clouet, a bronze portrait of *Henri IV and Marie de Medicis* by Dupré, and portraits of French nobility in the grand manner of Nanteuil and Mignard. Brocaded silks, velvets and laces round out the picture. Paintings of the late eighteenth century together with such specimens of the luxuriousness of the way of life during the period as faience wine tasters and gilded decanters are accompanied by the commentaries of Voltaire and Diderot. The Romantic period of which the American manifestation is so well presented in the other Baltimore show, is here represented by drawings, portraits, volumes of Goethe who in so many ways set the pace, and by Byron and Hugo as well as the American Poe. The present is ushered in by Mallarmé, Proust and Renoir, and brought up to date by Joyce, Matisse

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and Picasso, as well as by superb specimens of craftsmanship in the form of Jansen silver and Orrefors glass.

## Bimillennial View of Mexican Art

(Continued from page 8)

to use their talents to express the new and growing spirit of nationalism.

Two interests were paramount: together with the positive assertion of the existence of a new Mexico was a corresponding rejection of foreign influence, and also a passionate sympathy for the exploited Mexican masses and hatred of their oppressors. The flaming feelings of the "soldier-artists" overflowed not only on the walls of public buildings, but into easel paintings. These could be brought into the current exhibition and they reflect the same revolutionary spirit. The eloquence of Pujol's *Poor Boy*, of such a painting as the one called *Beyond Despair*, depict such human derelicts as to make one understand the lure of fascism, and it is to the everlasting credit of artists that they clarify truth in so moving a manner. The earlier works such as the Rivera murals of exploited workers and aristocrats are too well known to need discussion.

Not all the artists of Mexico have been active radicals, and the emphasis of the section of modern art in the current exhibition of painting is less marked in this respect than one would expect. There is the enchanting *Pretty Girl* by Tamayo, the keen plastic sense and fine draftsmanship of Castellanos in *Day of San Juan*, Frida Kahlo's Surrealistic *The Two Fridas*, and Covarrubius' *The Bone*. Robert Montenegro, who has done so much in bringing together the folk art of the country, is represented by *Maya Women*, the repeating profiles reflecting the sense of pattern and line of its originals.

The Museum has outdone itself in the installation of the Folk Art section. Every device from the *papier maché* effigies of Judas hanging from the ceiling, and the gyrating colored gew-gaws which greet one upon arrival, to the impressive array of dance masks arranged on poles, has been employed. Against walls of the typical Mexican magenta and pale lemon yellow, the rich greens and terracottas of the native pottery and metal make a gala showing. That articles of daily use have such merit as one sees on every side, bears witness to a people with roots deep in the rich artistic heritage of their past. The exhibition reveals the extent of that past, as well as the present, to a degree, which calls for admiration, not only on historical, but upon aesthetic grounds.



LENT BY THE MUSEO NACIONAL DE MEXICO TO THE MUSEUM OF MODERN ART  
"PORTRAIT OF SISTER JUANA" BY MIGUEL CABRERA, 1750

## New Exhibitions of the Week

(Continued from page 13)

for its humor, and there is by him a wash drawing which relates him very closely to the Japanese way of looking at nature. Tschachasov scores far better with his four examples than in the unselected showing which he recently offered alone. Hy Cohen's fluid watercolor *River Scene* bears the stamp of his own lyrical approach, and Tromka's vivid *Chinatown* gives him a subject in which he can legitimately paint a scene distorted in its crooked line and brilliant with lurid color.

J. L.

## ROUNABOUT THE GALLERIES: TWO NEW EXHIBITIONS

AT THE Ackermann Galleries are some half dozen bronzes of the hunting field and paddock by Katharine Hoagland. They are masculine and rough-hewn in technique, despite their small scale, and remind one most pleasantly of informal sculptured bronzes by Daumier. The artist has chosen a good style for her subjects.

HARWOOD STEIGER'S watercolors this year at the Morton Galleries hail from the South. Many of them, capably handled as they are, deal with places where colored people worship. In *Hallelujah* he opens up for you the side of the church to show you what is going on inside. There are subjects as disparate as *Mullen*, *Fish*, and *Worm's Nest*. These are treated fluidly, but on occasion Steiger's style becomes tight—in *Eatonsville Church*—and then he seems a different painter altogether, but not less pleasing.

## Dutch Painting in New Holland

(Continued from page 9)

the great Flemish Bruegel. In the sixteenth century worked Lucas van Leyden and, in Antwerp and Brussels, Van Cleve and Van Coninxloo.

The seventeenth century is richly represented not only by a group of Rembrandts which includes the *Alderman of Amsterdam* and other portraits, but by other currents as well. Among the Rembrandt followers at Grand Rapids are works by Ferdinand Bol, Nicholas Maes and a late seventeenth and early eighteenth century follower, Arent de Gelder. The vigorous brushwork of Frans Hals is found in four paintings, and his pupil, Judith Leyster and her husband, Jan Molenaer, are also shown. Seventeenth century genre painters are seen as are the landscape artists and the painter of still-life, Abraham van Beyeren.

## COMING AUCTIONS

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will be dispersed on the premises under management of the Parke-Bernet Galleries. Preceding the sale, Hempstead House, built some thirty years ago in the style of an English castle, will be open for exhibition on Sunday, May 26, from one to five o'clock and on Monday, May 27, from ten to five, when the fine Jacobean oak furniture and other furnishings and decorations of the great living room and palm court, dining room and billiard room, library terrace room and sun room, and the master rooms of the second floor may be viewed. Included in the furnishings are a Gothic-Renaissance tapestry of about 1535 woven with a rich interpretation of *The Banquet of Abraham and Sarah* within a border of heavily massed flowers and fruit, the fine old stained glass panels and medallions mounted in the dining room windows, Oriental rugs, silver, old textiles, and various other categories of art property. Paintings in the sale are most notable for a Jules Dupré *Landscape with a Pond*, a Daubigny *Early Spring* landscape, a fine cattle subject by Troyon, and *The Cardinal's Blessing* by Isabey; several of these were in the noted D. C. Lyall collection dispersed in New York in 1903.

### Bruck et al., Paintings

FORTY-SIX paintings by old and modern masters, mostly from the collection of Dr. Z. Bruck of Berne, Switzerland, with additions from New York private collections, will be sold at public auction at the Kende Galleries on the evening of June 5 following exhibition from May 28 daily except Sunday. A small number of drawings offer interesting comparison with paintings of the same period.

Dutch genre paintings and landscapes include Van Goyen's *Dutch Landscape*, two paintings by Aelbert Cuyp, Klaes-Nicolaes Molenaer's *Dutch Village* and Justus de Verwer's *Marine*. Also of note is *Landscape* by the Dutch master, Hercules Seghers, by whom only fourteen published paintings are known. Thomas de Keyser's *Portrait of a Scholar* is outstanding for its living quality and technical mastery.

Primitives of the Flemish and German school include two works which are given to Van Orley, one, a late *Adoration of the Magi*. This group is also made important by two paintings from the hand of Bartholomaeus Bruyn the Elder, his *Portrait of a Patrician Lady*, and a triptych, *The Lamentation*.

Italian masters include Titian's bust-length *Portrait of a Man in a Fur Collar*, and Ghirlandajo's bust portrait of *Lorenzo de Medici*, portrayed at about the age of twenty-seven. Another Ghirlandajo is his *Patrician Father and Son*. Canaletto is represented by a harbor *View of Nice*.



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## EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A.C.A., 52 W. 8.	United American Artists: Paintings	May 27-June 15
Ackermann, 50 E. 57.	K. Hoagland: Sculpture	to May 30
Acquavella, 38 E. 57.	Italian Paintings	to June 1
American Place, 509 Madison	Group Show: Paintings	to June 15
Architectural League, 115 E. 40.	Buk Ulreich: Murals	to June 1
Arden, 46 Park	Wheeler Williams: Sculpture	to June 8
Argent, 42 W. 57.	Group Show: Paintings	to June 28
Associated American, 711 Fifth	Group Show: Paintings	May 27-July 15
Babcock, 37 E. 57.	American Paintings	to Sept. 1
Barbizon-Plaza, 101 W. 58.	J. Inglis: Paintings; Rogers: Drawings	to June 15
Barnard Abbaye, 700 Fort Washington Ave.	Mediaeval Art	to July 15
Bignou, 32 E. 57.	Rouault: Paintings	to June 1
Bland, 45 E. 57.	Early American Paintings; Prints	to July 1
Bonestell, 106 E. 57.	Julio de Diego: Paintings	to May 31
Boyer, 69 E. 57.	Group Show: Paintings	to June 15
Brooklyn Museum	French Color Prints	to Sept. 5
Buchholz, 32 E. 57.	Rouault: Etchings	to June 1
Carstairs, 11 E. 57.	Modern French Paintings	to June 15
Clay Club, 4 W. 8.	Wall Sculpture	to June 15
Contemporary Arts, 38 W. 57.	Group Show: Paintings	May 27-June 15
Durand-Ruel, 12 E. 57.	Ferdinand Hodler: Paintings	to May 31
Ferargil, 61 E. 57.	Ryder; Lawson; Eilshemius: Paintings	to June 1
460 Park	Byron Thomas: Paintings	to June 3
French Art, 51 E. 57.	Benefit Show: French Painting	May 25-June 22
Hammer, 682 Fifth	Russian Paintings	to May 31
Harlow, 620 Fifth	Ingres to Picasso: Drawings	to May 31
Harriman, 63 E. 57.	Eisendieck: Paintings	to June 1
International Studio, 15 E. 57.	Wall Decorations	to June 14
Iranian Institute, 1 E. 51.	6000 Years of Persian Art	to June 15
Keppel, 71 E. 57.	Charles Woodbury: Memorial Show	to May 31
Kleemann, 38 E. 57.	Selected American Paintings	to May 30
Knoedler, 14 E. 57.	Catharine Dodgson: Drawings to May 30 Thieriot Collection: Paintings	to June 8
Kohn, 608 Fifth	Tiranoff: Paintings	to June 14
Kraushaar, 730 Fifth	Group Show: Paintings	to June 15
Julien Levy, 15 E. 57.	T. Lux; B. Shahn: Paintings	to May 29
Lilienfeld, 21 E. 57.	American & European Masters: Paintings	to Sept. 28
Macbeth, 11 E. 57.	Group Show: Paintings	to Sept. 1
Matisse, 51 E. 57.	A. Calder: Sculpture	to June 1
Mayer, 41 E. 57.	Selected Prints	to July 1
Metropolitan Museum	Contemporary American Industrial Art	to Sept. 1
Midtown, 605 Madison	Members Group Show: Paintings	to May 30
Milch, 108 W. 57.	Group Show: Paintings	to July 1
Montross, 785 Fifth	Arthur Schwieder Group: Paintings	to June 1
Morgan, 37 W. 57.	Dewey Albinson: Paintings	to May 29
Morgan Library, 29 E. 36.	Illuminated Manuscripts	to Oct. 1
Morton, 130 W. 57.	Bishop Alma White: Paintings	May 27-June 8
Museum of Costume Art, 630 Fifth	Cotton in Costume	to June 15
Museum of the City of N. Y.	"Child Life in Old New York"	to July 1
Museum of Modern Art	20 Centuries of Mexican Art	to Sept. 20
Newhouse, 15 E. 57.	Elsa Voss: Sculpture	to June 15
New School, 66 W. 12.	Frances; Onslow-Ford: Paintings	to May 30
Nierendorf, 18 E. 57.	Early Chinese Ceramics	to June 8
N. Y. Historical, 170 Cent. Pk. W.	J. W. Jarvis: Paintings	to June 2
N. Y. Public Library, Fifth at W. 42.	Group Show: Prints	to Dec. 1
Non-Objective Painting, 24 E. 54.	Group Show: Paintings	to June 14
Orrefors, 5 E. 57.	Swedish Glass, Sculpture, Jewelry	to June 15
O'Toole, 33 E. 51.	David Moreing: Paintings	to May 31
Perls, 32 E. 58.	Modern French Paintings	to June 1
Rehn, 683 Fifth	Group Show: Paintings	May 27-Sept. 1
Robinson, 126 E. 57.	Mother and Child Sculpture	to May 31
St. Etienne, 46 W. 57.	Abstract American Paintings	to June 18
Schaeffer, 63 E. 57.	Italian & Dutch Masters	to June 15
Schneider-Gabriel, 71 E. 57.	English 18th Century Portraits	May 27-July 1
Schoenemann, 605 Madison	Dutch 17th Century Paintings	to June 15
Studio Guild, 730 Fifth	Furst: Paintings, Sculpture	to June 1
Valentine, 16 E. 57.	Modern French Paintings	to June 1
Vendome, 50 W. 56.	René Lopez: Paintings	to June 3
Wakefield, 64 E. 55.	Charlott Malsbary: Paintings	to June 7
H. D. Walker, 38 E. 57.	United American Artists: Paintings	May 27-June 15
Walker, 108 E. 57.	Group Show: Paintings	to July 1
Weyhe, 704 Lexington	Group Show: Prints, Drawings	to June 30
Wildenstein, 19 E. 64.	French Contemporary Paintings	to June 30
Whitney Museum, 10 W. 8.	Group Show: Paintings, Sculpture	to June 1
Yamanaka, 680 Fifth	Antique Chinese Textiles, Embroideries	to May 31
Howard Young, 1 E. 57.	Portraits and Landscapes	to May 31

### EXHIBITIONS AT THE WORLD'S FAIR: TO OCTOBER 31

American Art Today Building	Art of the WPA Projects
America at Home Building	American Interiors
Czechoslovakian Pavilion	Contemporary Art
French Pavilion	French Interiors; Old and Contemporary Art
Gallery of Science and Art	53 Contemporary U. S. Paintings
Italian Pavilion	Contemporary Art
Masterpieces of Art Building	400 Years of European Art
Palestine Pavilion	Contemporary Art
Polish Pavilion	Art of the Past and Present
Romanian Pavilion	Sculpture, Murals

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# ART AT THE FAIR

NEW YORK WORLD'S FAIR 1940

VOL. XXXVIII, NO. 34

MAY 25, 1940

TWO SECTIONS: SECTION 1

6 COLOR  
PLATES

OVER 100  
ILLUSTRATIONS

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FOREIGN  
PAVILIONS

SCULPTURE

MURALS

ART MAP  
OF THE FAIR



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THE 1940 ANNUAL SUPPLEMENT OF  
THE **ART NEWS**



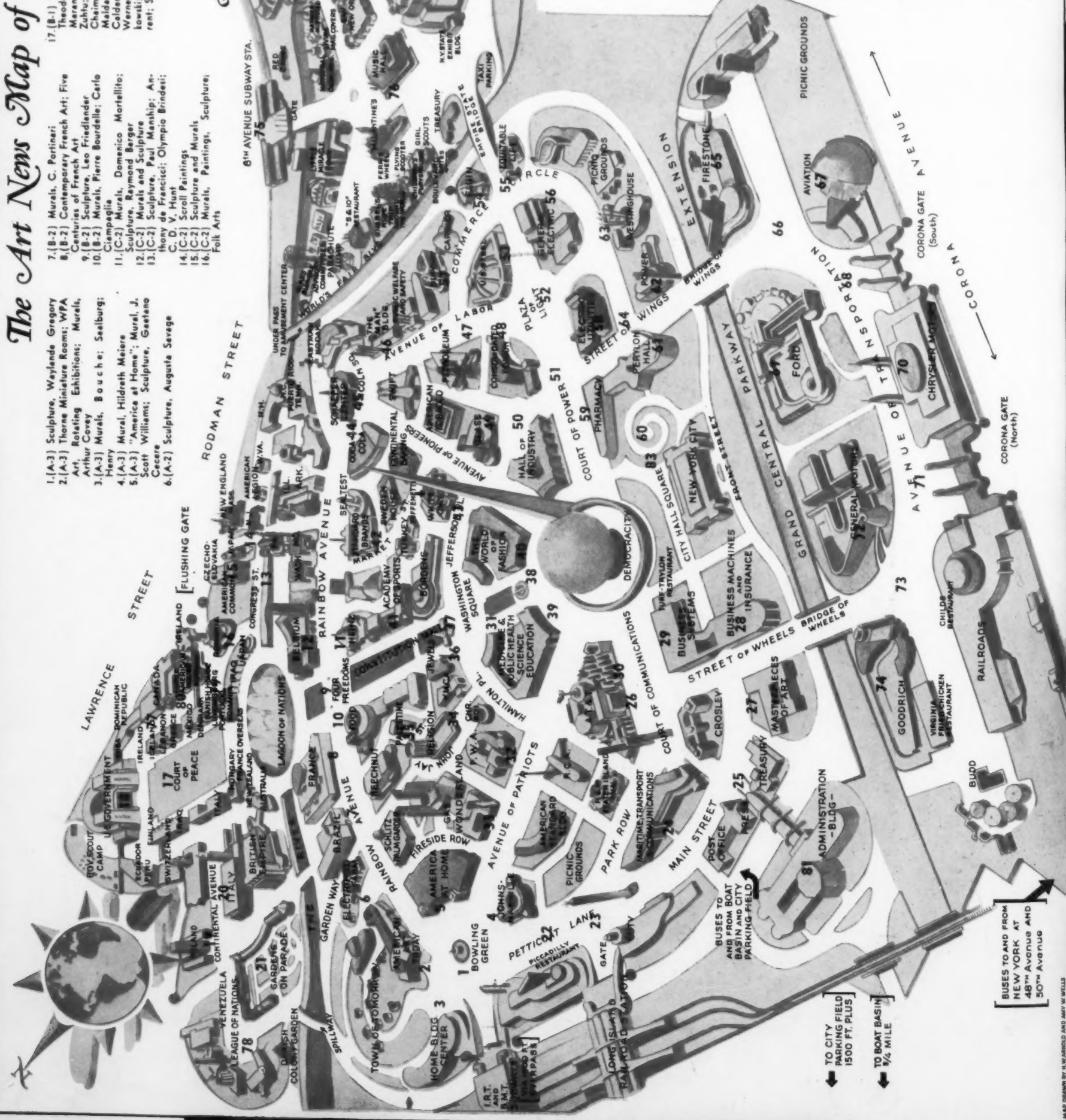
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VOLUME  
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NO. 34

# THE ART NEWS

ESTABLISHED 1902

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**A MONUMENT OF AMERICAN ART AT THE FAIR: "GEORGE WASHINGTON" BY GILBERT STUART**

*The famous "Vaughan" Portrait (so called from the name of its first owner, for whom it was painted in 1795) appropriately makes one of its rare public appearances at the Fair which commemorates the sesqui-centennial of the Constitution and which is dominated by an heroic statue of the First President; it is also one of the earliest and most important paintings in the American section which is included as an innovation this year in the Masterpieces of Art Exhibition.*



# ART AT THE FAIR

## THE ART NEWS 1940 ANNUAL

IF THE New York World's Fair were *all* an art exhibition, we should be the first to deplore the fact. Not the most devoted art enthusiast would want to take away from such an occasion a particle of the excitement of practical science, of the titillation of brilliantly advertised commerce, or of the pure joy of the carnival, which are the elements that impel and that compose a Fair. All these qualities, in fact, are so amply and evenly present on Flushing Meadows—and they have already been so genuinely enjoyed by a universality of attitudes—that this can easily be called the most successful incorporation of the philosophy of the international exposition to date.

Yet it would not be that but for its art. By this we do not mean alone the sculpture and murals on the grounds, the various specific art exhibitions the Fair contains—even though these are the subject and *raison d'être* of this special number—but, first of all, the physical whole. From layout of the land and the architecture which stands thereon, this Fair marks the first collective art consciousness of American business. Although the buildings it erected, virtually exclusively for commercial purposes, are none of them going to be immortal monuments, they are still for the most part highly functional and related to

the superior currents of modern design. It is the first fair to belong entirely to its own day, a day which grossly abuses such words as "streamline" and "chromium" yet sincerely knows exactly what

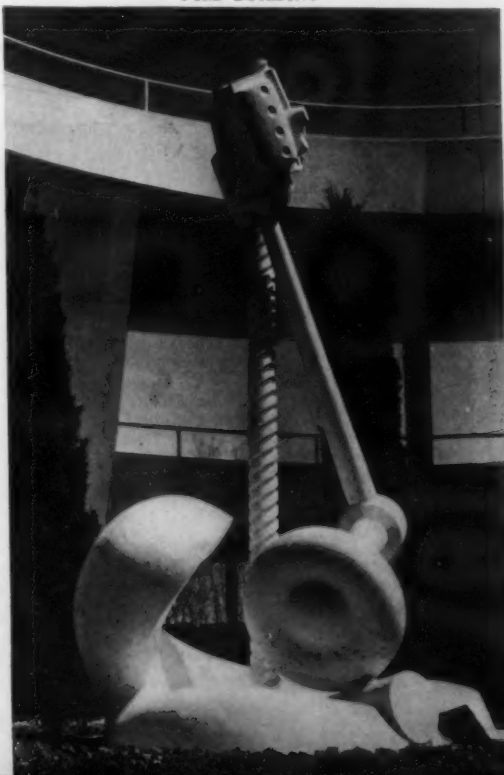
it means by them in terms of contemporaneity. The total aspect has been a satisfying, often thrilling prospect of the living forms of our time, and — in Whitman's words — "I was thinking the day most splendid until I saw what the not-day exhibited."

There is, however, more — much more. These pages commemorate some of the sculpture and painting—the best of a good deal, of which there was also sufficient bad and indifferent—which have one important claim to uniqueness: in sum, they represent probably the largest single deed of art patronage outside the government which this country has seen. Hundreds of living American artists had an opportunity to make something for the Fair, and they were paid for it—enough, in these times of economic tribulation for the artist, to atone for occasional errors of taste and for one serious error of judgment toward a sculptor. Again, the International Business Machines exhibition of contemporary U. S. painting, was the purchaser of fifty-three pictures (and of a like number for its San

(Continued on page 72)

PHOTOGRAPHY AND SCULPTURE OF TOMORROW: (ABOVE) NIGHT VIEW SILHOUETTING MANSHIP'S "TIME AND THE FATES OF MAN" SUN-DIAL—A CONTRAST TO NOGUCHI'S "CHASSIS FOUNTAIN"

FORD BUILDING





# The FAIR as a PATRON of ART: CROSS-SECTION of SCULPTURE & MURALS



PHOTO: SUSE BYK



PHOTO: A.T.&T.

SCULPTURE is a dominant note at the Fair and has consequently come in for the greatest attention it has had in years. It has given us a new sense of scale and has even modified our ideas about materials for, not until seen in a vast outdoor setting and against a summer sky, could the intrinsic beauty of dazzling white plaster be appreciated. JAMES EARLE FRASER'S 60-foot GEORGE WASHINGTON (above) has importance benefitting its central position. Riding against this symbol of stability come the coursing hours of PAUL MANSHIP'S "MOODS OF TIME," of which the figure of "DAY" is shown at the lower right. Considered by many his most important work of recent years, this fountain group is conspicuous for its freshness and vigor. The illusion of pace is cleverly sustained by the moving waters below and the

spray through which these figures actually seem to fly. It is appropriate that speed should figure in the World of Tomorrow. It has inspired the big American Telephone & Telegraph "PONY EXPRESS" group by Sweden's CARL MILLES (above, right). Milles deliberately uses distortion to heighten his effects: the creeping stealth of the Indians, the formidable cactus wastes to be traversed, the terror of horse and rider. "SPEED" is the actual title of JOSEPH E. RENIER'S sweeping winged horse and rider in the Court of Communications (lower left), promise of still swifter transport, yet more arrowy flight. And even more important than its new directions is the fact that the New York World's Fair has been the proving ground for hundreds of sculptors whose inspiration runs too monumental, for anything but public purposes.

PHOTO: H. W. HANNAU



PHOTO: N.Y.W.F.







GENERAL ELECTRIC COMPANY BUILDING

was the first to realize these ideas in painting. For the Ford Building he conceived an entirely new use of the painted surface in relation to bas-relief and to moving parts in full relief. From the giant revolving gears at the base of the mural, reproduced at the left, to the eight towering stacks of the River Rouge Ford plant which dominate the composition, we see the conversion of light to energy, energy to motion, motion to heat and heat to power. A complete cross-section of a huge V-8 engine, framed by brass and copper tubing, forms the center of what is one of the most original, not to say handsomest, decorations at the Fair.

"FOOD AS A SOURCE OF ENERGY AND HEALTH" is the subject of WITWOLD GORDON'S gay and arresting design which covers one entire façade of the Coca-Cola Building. Gordon has used a type of stylization and clear primary color well suited to informal outdoor decoration. Like many a Fair artist, he has had to scale his drawing to the tricks of perspective produced by painting on a curving surface. The mural is divided into groups representing the essential foods, of which the fish section is shown below. Each section is explained by an accompanying decorative representation of its chemical contents and food elements—a scientific angle in keeping with the modern individual's manner of seeing things.



FORD BUILDING

COCA-COLA BUILDING

**M**URAL painting at the New York World's Fair is heroic in scale and epic in its symbolism. Man and machinery, expanding production, the transformation of raw materials into the polished accessories of daily life are the themes which have been felt to be most appropriate to represent the country's industries. Experimenting with new techniques capable of resisting the extremes of the New York climate, the artists engaged made a number of valuable discoveries on the practical and aesthetic properties of ferro-enamel, rubber base paint, Keim color, phenolic resin paint and others. At the top of the page is ROCKWELL KENT'S "THE POWER OF ELECTRICITY," executed for the General Electric Company Building, which tells the story of man's liberation through the new force he has drawn from the skies. Kent's incisive line, sharp color and knack of stylization have never been more effectively combined than in this, his largest mural painting.

Much literature centers about the sleek beauty of whirling machinery, but HENRY BILLINGS





# 383 MASTERPIECES OF ART

The World's Fair Exhibition of Paintings of Four Centuries Loaned from American Public and Private Collections

BY ALFRED M. FRANKFURTER

ANTICIPATING even more keenly the world of tomorrow in terms of the greatest accomplishments of the past, the 1940 Masterpieces of Art Exhibition repeats, with new material and increased scope, the outstanding artistic success of last year's Fair. The current group of almost four hundred paintings by masters of four hundred years brings up to the beginning of this century its survey of the milestones of art from the time the Renaissance paved the way for the modern means of expression—thus enlarging upon the 1939 Exhibition which terminated a full century earlier with the period of the French Revolution. Here are the best of man's creative efforts, at once the basis for the art of the future world and the standard by which it will be measured. It is interesting that a good part of the World's Fair of 1940 offers



LENT BY DR. JACOB HIRSCH

corroboration of this, the method unique last year to the Masterpieces of Art: qualitative prognosis of the future demonstrated by the optimum achievement of the past. Now on Flushing Meadows are many expositions, scientific and commercial, which have added a survey of the best of the past to their imaginative rendering of the world of tomorrow.

Nowhere, however, is the formula more aptly applied than to art. Creative artists, by the very nature of the demands of originality, are necessarily authors of forms in advance of their time and the understanding of their contemporaries. So it is that some of the painters whose works hang in the last of the chronologically arranged galleries of Masterpieces of Art—such men as Cézanne, Toulouse-Lautrec, Seurat—though they have been dead more than thirty years, still belong to the vanguard of art, their ideas are not

alone still being explored by the painters of today, but will yet bear fruit in the future. And to them, from the great innovators of the sixteenth century who are represented in the first gallery, runs a magnificent sweep of the continuous progress of man's genius over four centuries, an illustration, twice thrilling in these times of war and destruction, of the highest aspirations of the human animal and his unquenchable hunger to fulfill them.

If the World's Fair could do no more than place this evidence of the living artistic tradition of Western civilization before its visitors, it would, I am sure, have already filled a noble purpose. As it is, the Masterpieces of Art Exhibition is in the company of



LENT ANONYMOUSLY

MASTERPIECES OF THE HIGH RENAISSANCE AS A SOURCE OF MODERN PORTRAITURE: SEBASTIANO DEL PIOMBO'S "ANDREA TURINI" (LEFT); TITIAN'S "PORTRAIT OF A MAN," CA. 1550

other cultural manifestations each admirably serving its own function, and it further enjoys the distinction of placing before one of the largest possible audiences for an art exhibition, a collection so selective in quality that it offers a unique opportunity for study and pleasure. This is an aesthetic experience purely in terms of the highest—that which museums hope for, but cannot accomplish because their collections are part fortuitous, and hence are weighted down with the insignificant and often the unworthy, all tending to crowd away the essential.

Toward the realization of this idea of Masterpieces of Art—doubly difficult in the second year of such an exhibition and in a year of international strife and turmoil—American museums, collectors and dealers have coöperated generously in their loans to the Exhibition. It is thus also a testimonial to American artistic wealth and to the operation of American taste in the years in which these pictures found their way into permanent ownership.



LENT BY MR. SAMUEL H. KRESS



LENT BY DURLACHER BROTHERS

"HOLY FAMILY" BY JACOPO PONTORMO (LEFT); "MADONNA AND CHILD WITH THE MAGDALEN" BY ROSSO FIORENTINO (RIGHT)



LENT BY MR. SAMUEL H. KRESS

LUINI'S "VENUS" COMBINES SCULPTURAL ELEMENTS OF THE MANNERISTS WITH STRONG LEONARDO INFLUENCE





LENT BY MR. SAMUEL H. KRESS

"THE WORSHIP OF THE GOLDEN CALF," A THEME WHICH GIVES FULL PLAY TO TINTORETTO'S SENSE OF THE MAGNIFICENT



LENT BY MR. SAMUEL H. KRESS

VERONESE'S "THE BAPTISM OF CHRIST," CA. 1560, IS PROFOUNDER, LESS MANNERED THAN HIS DECORATIVE LATER WORK

Taken together with the American loans to last year's Exhibition, the whole furnishes deep comfort at a moment when no one can be certain that the artistic possessions of Europe do not face total destruction. Visitors to the 1940 Fair whose special watchword is "for peace and freedom" can find no greater source of pride than the knowledge that these, the greatest products of peace and freedom, have been vouchsafed to America for guardianship in a war-torn world.

The current Exhibition, like the previous one, is roughly divisible into three sections, though, unlike its predecessor, it has rather a more definite corollary program than the general purpose of illustrating the masters of the history of art. The first group of galleries houses the Renaissance and Baroque; the second (with a single exception), the eighteenth century outside Italy and France; the third, French art of the eighteenth and nineteenth centuries as well as American art of the nineteenth century. Such arrangement, mainly chronological but part stylistic and national, was motivated by the program which, briefly, seeks to emphasize the development of modern art in the sense of our own day. Accordingly, the Italian Renaissance is treated as a source, and is illustrated far less extensively than the nineteenth century, while the newly re-esteemed Italians of the seventeenth and eighteenth centuries have been given proportionately more space than heretofore. Again, the art of Spain, with its multiple and strong influences on the Impressionists and Post-Impressionists with whom the Exhibition leads into our time, is represented as fully as the available paintings in America have allowed. The culmination, of course, is in the most recent works of all, the pictures through which, in many cases, modern eyes have been taken back to neglected or momentarily eclipsed periods of art, through which we envision, too, the painting of today.

For this program, Walter Pach, always occupied chiefly with the evolution of living art, has been responsible as Director of the Exhibition. In its execution, he had the coöperation of the following Chairmen of Sub-committees for the selection of pictures: Charles R. Henschel, for Dutch, Flemish and English; Germain Seligmann, for French; and Alfred M. Frankfurter, for Italian, Spanish and American schools. To mention personalities would be unfair without giving credit to the public spirit and generosity of the Marquis and Marquesa de Cuevas, who first made last year's exhibition possible and who have again supplied the



LENT BY THE NEWHOUSE GALLERIES  
BRONZINO: "THE DUCHESS ANNA STROZZI," ABOUT 1545

the characteristic Florentine emphasis on mass and movement in the middle of the sixteenth century. Leonardo's integration into painting of his private metaphysical philosophy, as well as a sense of mystic drama through a sharpened contrast between light and dash, even unto the flesh tones of the face, is brilliantly shown by his two leading followers: Luini's beautiful *Venus* in a landscape,

hinting at the hermaphroditic idealism Leonardo expressed in his writings, and Boltraffio's *Madonna*, like Leonardo's own *Madonna Litta* (in the Hermitage, Leningrad) which it closely emulates, half spiritual, half sensual in its strange play of shadows. The third Florentine, Raphael, is present in the *Portrait of Giuliano de' Medici*, signed by him and typical of his foundation of the tradition of pleasing the sitter.

But it is in the three great Venetians of the sixteenth century that the exhibition gains full momentum. Titian's combination of monumental lyricism with the study of light and its richest expression in color are exemplified by one of the large nude compositions from his studio, and by a supremely characterful *Portrait of a Man*. Two richly orchestrated compositions of Tintoretto's dramatic dynamism are here, one of them, *The Worship of the Golden Calf*, the greatest Tintoretto in America; one of his portraits, too, the *Tommaso Rangone*, is astonishing in its volatile, sparkling technique that predicts Impressionism four centuries ahead. Paolo Veronese, who formulated a



LENT BY MRS. SIDNEY G. DE KAY  
BERNARDO STROZZI: "MADONNA AND CHILD WITH ST. JOHN"





LENT BY THE CLEVELAND MUSEUM OF ART

JACOPO BASSANO'S "LAZARUS AND THE RICH MAN," NOTABLE FOR ITS CARAVAGGIESQUE REALISM AND STRONG CHIAROSCURO



LENT BY JACOB M. HEIMANN

"SELF-PORTRAIT IN HIS STUDIO" BY ALESSANDRO MAGNASCO (LEFT); PIETRO LONGHI: "VISIT TO THE LIBRARY" (RIGHT)



LENT BY DURLACHER BROTHERS



LENT BY THE DETROIT INSTITUTE OF ARTS

POUSSIN'S GREAT ALLEGORY OF NIGHT AND DAY IN HIS VAPOROUS STYLE: "SELENE AND ENDYMION" PAINTED CA. 1635  
"AMOR DISARMED" BY A FONTAINEBLEAU SCHOOL PAINTER, PROBABLY ANTOINE CARON, WHO WORKED WITH PRIMATICCIO  
LENT BY ARNOLD SELIGMANN, REY & CO., INC.







LENT BY FREDERIC STERN

"THE BATTLE BETWEEN EMPEROR CONSTANTINE AND MAXENTIUS," 1622, A CELEBRATED SKETCH IN RUBENS' HEROIC MANNER



LENT BY MRS. J. WARNER PRINS

THE SATIRICAL GENRE OF THE SEVENTEENTH CENTURY: "THE BOORS' CONCERT" SIGNED BY DAVID TENIERS THE YOUNGER



LENT BY THE HOWARD YOUNG GALLERY

MEINDERT HOBBEEMA'S "ROAD IN A VILLAGE," A GREAT ROMANTIC LANDSCAPE OF THE MASTER'S LATE PERIOD



LENT BY MR. JAKOB GOLDSCHMIDT

A BRILLIANTLY PERCEPTIVE STUDY IN FACIAL EXPRESSION: THE "TWO NEGRO HEADS" BY SIR ANTHONY VAN DYCK





LENT BY THE ESTATE OF JOHN R. THOMPSON



LENT BY THE HON. OSCAR B. CINTAS

FRANS HALS: "THE MERRY LUTE PLAYER" DATED 1627 (LEFT); REMBRANDT'S "A RABBI IN A WIDE CAP," CIRCA 1635 (RIGHT)



LENT BY THE DURAND-RUEL GALLERY

THE FANCIFUL ALLEGORY "VERTUMNUS AND POMONA" BY FERDINAND BOL, ONE OF REMBRANDT'S ABLEST PUPILS







LENT BY MR. SAMUEL H. KRESS (INCLUDED IN HIS GIFT TO THE NATIONAL GALLERY OF ART, WASHINGTON) TO THE MASTERPIECES OF ART EXHIBITION

A MASTERPIECE IN THE ITALIAN BAROQUE GROUP:  
GIAMBATTISTA TIEPOLO'S "TIMOCLEIA AND THE THRACIAN COMMANDER"



LENT BY MR. HENRY RINGLING NORTH

"DESCENT FROM THE CROSS," REMBRANDT'S MASTERPIECE OF EMOTIONAL POWER, DATED 1650



LENT BY THE WADSWORTH ATHENEUM, HARTFORD

HONTHORST'S GREAT "SUPPER AT EMMAUS" IN A STYLE WHICH STEMMED FROM CARAVAGGIO AND INFLUENCED VERMEER





LENT BY THE SPANISH ART GALLERY



LENT BY DUVEEN BROTHERS, INC.

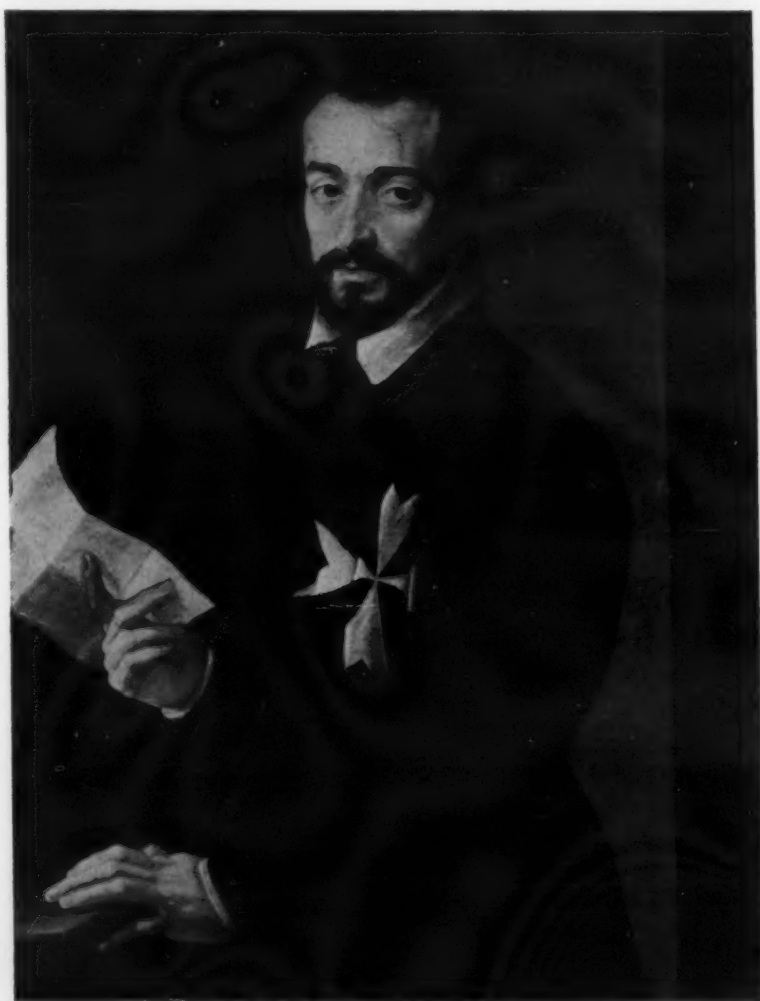
JUSEPE RIBERA'S POWERFUL "ST. PETER" (LEFT); "PORTRAIT OF CARDINAL BORGIA Y VELASCO" BY VELASQUEZ (RIGHT)

perfect style of purely pictorial decoration within the Venetian wealth of color and design, is handsomely seen in two great works: the broadly composed tonal symphony of the *Baptism of Christ* and the modern design and color contrasts of *Venus at her Toilet*.

Growing out of Venetian lyricism but influenced by the monumental sense for personality of the great Florentines is Sebastiano

del Piombo's *Portrait of Andrea Turini*, while the cool, decisive line and color of the ablest Florentine sixteenth century portraitist, Bronzino, is revealed in his striking likenesses of *Vittoria Colonna* and *Anna Strozzi*.

The transition from the exalted Classicism of the High Renaissance to the more subjective concern with style of the Baroque is well



LENT BY MR. AND MRS. GEORGE BLUMENTHAL



LENT BY MRS. CHARLES S. PAYSON

CONTRASTS IN EARLY AND LATE GRECOS: "PORTRAIT OF A KNIGHT OF MALTA" (LEFT); "THE CHARCOAL BLOWER" (RIGHT)



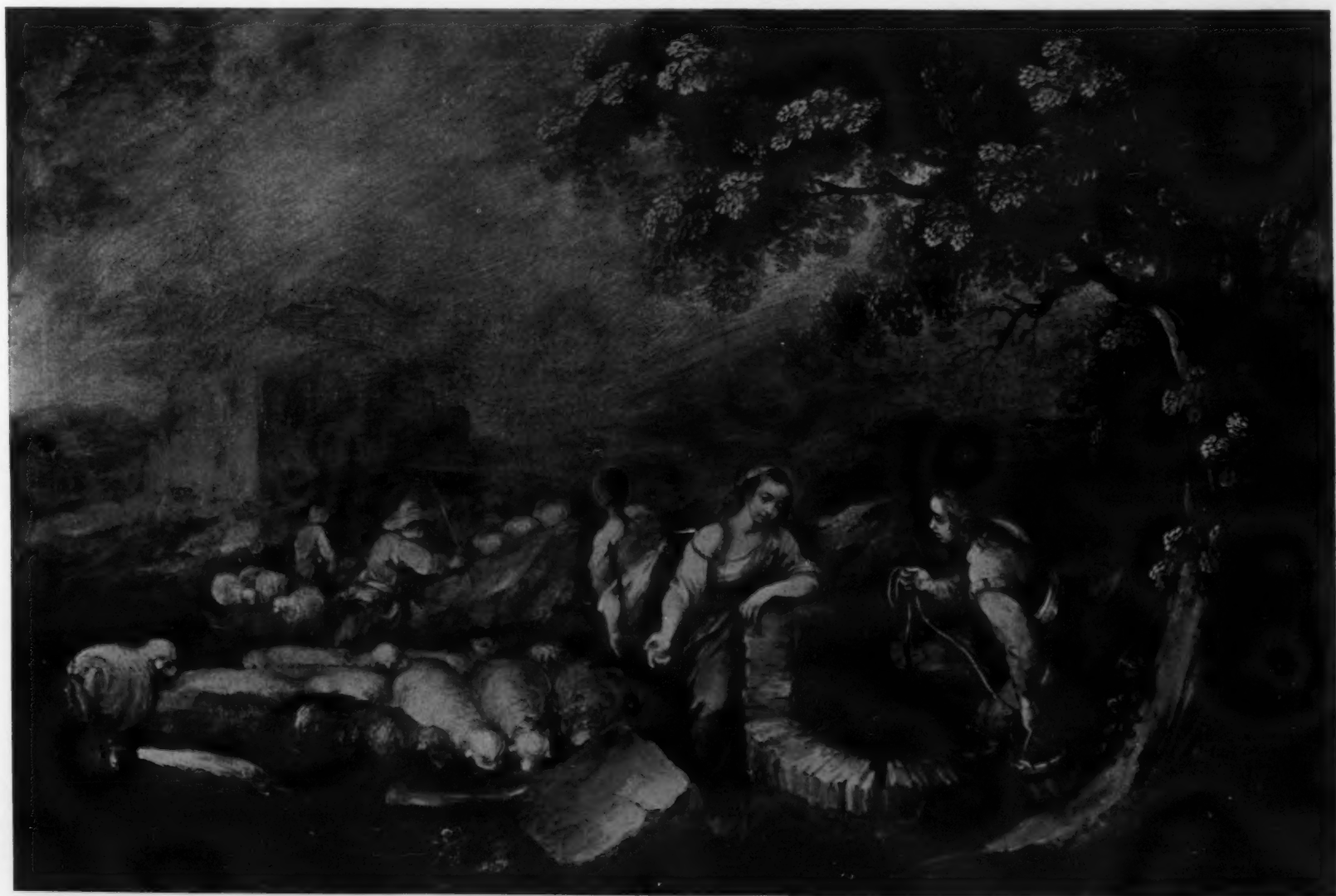
LENT BY MR. GIOVANNI DEL DRAGO



LENT BY MR. SAMUEL H. KRESS

LUIS DE MORALES: "CHRIST MEDITATING ON THE PASSION" (LEFT); GOYA TAPESTRY CARTOON: "CONFIDENCES IN A PARK" "JACOB AND RACHEL," A RARE LANDSCAPE BY MURILLO GREATER THAN THE RELIGIOUS ART FOR WHICH HE IS CELEBRATED

LENT BY MR. SAMUEL H. KRESS





marked in one of the masterpieces of the last important *cinquecento* Venetian—Jacopo Bassano's *Lazarus and the Rich Man*, painted toward 1592, and full of hints of the realism and play of light and painterly virtuosity for which the contemporaneous Caravaggio—seen here in a *Portrait of a Woman*—set the pace. These qualities of the Baroque spirit are discernible also in a particularly fine example of Bernardo Strozzi's compositions with their broad disposition of statuesque forms under brilliant chiaroscuro, the *Madonna and Child with St. John*, and in other works by Feti and Guercino. Piazzetta's *St. Joseph*, with its new delicacy of outline and tonality, marks the oncoming division of style at the start of the eighteenth century (elsewhere than in Italy differentiated from the Baroque by the term Rococo), just as does the nervous mannerism and technical fireworks of Magnasco in his *Self-Portrait*. Both anticipate the sunset glories of the Venetian school in Tiepolo—witness his brilliantly composed and sonorous colored *Timocleia and the Thracian Commander*; and in masters like Guardi—two of his rare figure-pieces are here; Longhi—his genial draftsmanship and precious color rep-



LENT BY MR. AND MRS. CHARLES F. WILLIAMS AND FAMILY  
"THE COTTAGE DOOR" BY T. GAINSBOROUGH



LENT BY THE WORCESTER ART MUSEUM  
BY RICHARD BONINGTON: "VENETIAN SCENE—SANTA MARIA DELLA SALUTE"  
"WEYMOUTH BAY" BY JOHN CONSTABLE. ENGLAND'S GREATEST LANDSCAPIST  
LENT BY THE MUSEUM OF FINE ARTS, BOSTON



resenting the life and manners of his day in delightful small scale, as in *The Visit to the Library* as well as in his less often seen larger portraits; and Canaletto with his rationalized views of the beauties of his native city.

The gateway to French painting lies through the majestic portals of the palace at Fontainebleau where François I and Henri II gathered noted Italian painters about them, including Leonardo and Rosso whose picture in this exhibition anticipates the handsome work by a French follower, probably Antoine Caron, of the Ecole de Fontainebleau, *Amor Disarmed*, which here represents the sophisticated Classic spirit of the Valois court that led in the next century to its perpetuation by Poussin and Claude while it slept elsewhere in Europe. There is a noble Poussin group here, including the two splendid late figure-in-landscape subjects called *The Holy Family* and *The Birth of Bacchus*, and perhaps the most pleasurable of all his organizations of nature and the human figure in this country, *Selene and Endymion*. Through Claude, Mathieu LeNain and Bourdon, Rigaud, Mignard, Phillippe de Champaigne and Largillière is represented the diverse derivations of French seventeenth century art in ample preparation for the *dix-huitième* which is shown a few galleries further on.

The Flemish seventeenth century gallery is dominated, as it should be, by the personality of Peter Paul Rubens, in portraits like the superb auto-likeness, in figure-pieces like the powerfully drawn *Mars*, and in such brilliantly personal sketches as the swift-moving *Battle between the Emperor Constantine and Maxentius*. There are fine Van Dyck portraits, but none to excel the subtle delineation of the oil sketch of *Two Negro Heads*, a perfect object lesson in the difference between the author's approach and that of Rubens to a familiar subject of the latter. A sharply telling Teniers *Boors Concert* represents the best of Flemish genre as it descended from Peter Brueghel the Elder.

Like the companion Lowland school, the Dutch painters of the Baroque are well but not heavily represented, in view of the large group of their and Flemish works at last year's Masterpieces of Art. Of the six Rembrandts, however, four are less familiar *chefs-d'oeuvre*: notably the great *Descent from the Cross*, some seventy inches square and one of his most important works in America despite the presence of studio assistance in the execution. Dated 1650, it belongs to the great period following the *Night Watch*, and its broadly brushed suggestion of the terrifying drama of the Deposition scene is deeply impressive, especially at the end of a long vista at which it was intended to be seen. Of the earlier and rather more opulent period of Rembrandt is the unusually colorful *Rabbi in a Wide Cap* of about 1635. Apart from Rembrandt's autograph works, the Exhibition boasts special interest in ranging with them a few notable works by those of his followers at the moment they were most strongly connected with him—paintings like a masterpiece of Ferdinand Bol, *Vertumnus and Pomona*, and others by Barent Fabritius, Nicolas Maes and Willem Drost, while the inauguration of the tenebrous school of painting of the Netherlands is indicated by the superb *Supper at Emmaus* by Gerard van Honthorst, who became Gherardo della Notte in Rome and whose brilliant chiaroscuro could hang with Caravaggio in the Italian gallery as well as a document of origin with his Dutch compatriots here.

One of the most exciting works by Frans Hals, its vivid direct technique and swift dramatic movement to be ranked with the *Laughing Cavalier*, is the famous *Merry Lute Player*, foremost among the five works by the master shown. There is a small but strong group of Dutch landscapists, among them two fine Hobemas, a brilliant Aelbert Cuyp and two Jacob Ruisdaels, as well as genre subjects by Jan Steen, Terborch and De Hooch.

Although no space is here for an encomium, it is only fair to



LENT BY MR. AND MRS. CARLL TUCKER

JOHN HOPPNER: "PORTRAIT OF MRS. SHERIDAN AND CHILD"



LENT BY MRS. WALTER O. BRIGGS

SIR THOMAS LAWRENCE: "MRS. ANNESLEY AND CHILDREN"

remark in passing the extraordinary vision of the Spanish school in terms of its meaning to modern taste which the exhibition offers. Beginning with what is surely the high point of the output of the curious Luis de Morales, *Christ Meditating on the Passion*, its severe realism combined with effective abstraction so peculiarly Spanish yet clearly showing the influence of Leonardo's *sfumato* flesh tones, the survey goes on to Greco. Naturally lacking his monumental compositions which are so difficult to find in America, there are two works by the great Cretan which deserve wide attention: the little known early *Portrait of a Knight of Malta*, still painted in his Venetian sojourn under the influence of Tintoretto but already unmistakably personal to the artist in its drawing and characterization; and the much later *Charcoal Blower*, done in broad strokes presaging modern style and also reflecting the influence of Caravaggiesque light effects in Spain.

The greatest Spaniard of all is represented by three splendid portraits and an early figure-piece. The latter, *The Penitent St. Peter*, shows the powerful realism of the young Velasquez before his Italian journey, while the *Portrait of Cardinal Borgia y Velasco* is a little later, its penetrating psychology rendered with that cool, impersonal detachment in which Velasquez was unmatched. Finally, the *Portrait of Anna Maria, Queen of Spain* of about 1651 shows that genius developed to its fullest extent, in an august, grand royal portrait. His close associate Mazo is seen at his best and nearest to Velasquez in the *Portrait of the Infanta Maria Theresa*.

Other contemporaries—Zurbaran, Ribera and Murillo—are well represented. By the first is a superb *Virgin and St. Anne*, sometimes called *Women Sewing*, rationally realistic in line and color; by the second, a great *Marriage of St. Catherine* and a smaller but very successful figure study, *St. Peter*; by the third, a lovely small sketch far more profound than his usual religious works, *The Holy Family*, and an even rarer incorporation of a religious work





LENT BY THE CHESTER DALE COLLECTION



LENT BY BOWDOIN COLLEGE MUSEUM OF FINE ARTS

SMIBERT'S "PORTRAIT OF OXENBRIDGE THACHER, OF MILTON" (LEFT); "MRS. JAMES BOWDOIN" BY ROBERT FEKE (RIGHT)



LENT BY MR. AND MRS. CHARLES F. WILLIAMS AND FAMILY



LENT BY THE PHILADELPHIA MUSEUM OF ART

"THE SMOKING BOY" BY THE CINCINNATIAN DUVECK, MUNICH, 1878 (LEFT); EAKINS: "THE OLD FASHIONED DRESS" (RIGHT)



LENT BY MR. OLIVER BURR JENNINGS



LENT BY MRS. LEONARD WOOD

"THEODOSIA BURR," DAUGHTER OF AARON BURR, BY VANDERLYN (LEFT); SARGENT'S "PORTRAIT OF GENERAL LEONARD WOOD"



LENT BY THE MUSEUM OF FINE ARTS, BOSTON

"MOONLIGHT," RARE ROMANTIC LANDSCAPE BY WASHINGTON ALLSTON, PAINTER, POET AND RECORDER OF AMERICAN HISTORY





LENT BY THE FERARGIL GALLERIES  
 "NOLI ME TANGERE" BY THE  
 MYSTICAL RYDER (ABOVE)  
 IN THE TRANSCENDENTALIST  
 LATE XIX CENTURY SPIRIT

into one of the broad, quite impressionistic landscapes which were his *forte*—*Jacob and Rachel at the Well*.

The continuation into eighteenth century rationality of the tradition of Spanish realism is lavishly shown in eleven Goyas, eight of them piercing portraits of men, women and children, the other three the less frequently encountered subject pictures—the delightful little sketch of the game called *El Pelele*; the powerful oil version of the famous satirical theme from the *Caprichos* prints, *Hasta la Muerte*; and the, in America, unique tapestry cartoon of *Confidences in a Park* showing the dash and insight of Goya's art at a particularly uninhibited moment. His nineteenth century follower, Lucas, is seen in his most Goyesque phase in portrait and genre, closing a cross-section of Spanish art over four centuries.



LENT BY MRS. WILLIAM GLACKENS  
 "THE SODA FOUNTAIN" BY  
 WILLIAM GLACKENS IS ONE  
 OF THE PIONEER WORKS OF  
 AMERICAN REALISM (LEFT)

The British eighteenth century painters, admirably prefaced by the large Isaac Oliver *Portrait of Henry, Prince of Wales and Lord Harrington* dated 1603, are represented with the opulence that the favor this school has enjoyed among American collectors well permits. Such pulchritudinous gems as the *ravissante Duchess of Sutherland* by Romney; such monuments to the grace of English eighteenth century life as Hoppner's *Mrs. Sheridan and Child*, Romney's *Mrs. Bracebridge and Daughter*, and Lawrence's *Mrs. Annesley and Children*; and such an all-time apotheosis of the sure to please as A. W. Devis' *Master Simpson* (illustrated on the cover of this number); all testify to the extraordinary painterly ability of these artists within the narrow confines their public set for them. Gainsborough, fortunately, is



LENT BY MRS. MORITZ ROSENTHAL

"SCENE FROM THE OPERA 'LES INDES GALANTES'" BY LANCRET, PAINTER OF FETES AND THEATRICAL LIFE



LENT BY WILDENSTEIN & CO., INC.

THE SOPHISTICATED SENTIMENTALITY OF THE XVIII CENTURY: FRAGONARD'S "LA VISITE A LA NOURRICE"



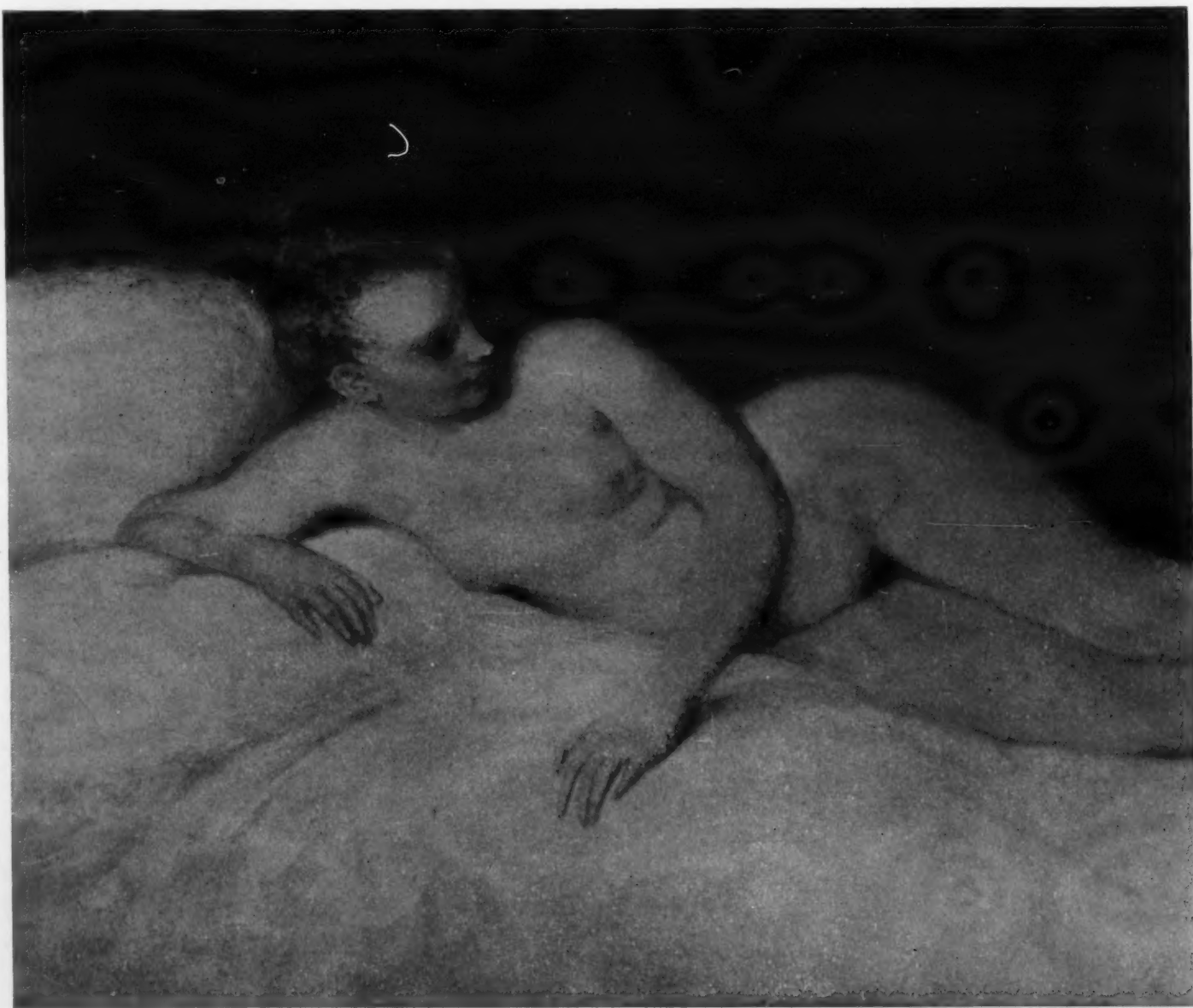


LENT BY MRS. SOSTHENES BEHN



LENT BY MR. CARL M. LOEB

THE DELECTABLE "VENUS RISING" BY BOUCHER (LEFT); JEAN-BAPTISTE PERRONNEAU'S "PORTRAIT OF A LADY" (RIGHT)



LENT BY MR. SAMUEL H. KRESS

A SMALL GEM OF WATTEAU IS HIS DIMINUTIVE, INCOMPARABLY GRACEFUL "STUDY OF A NUDE WOMAN"



LENT BY THE ROCKEFELLER INSTITUTE FOR MEDICAL RESEARCH

A FAMOUS PHYSICIST IN THE RARELY SEEN DAVID: "PORTRAIT OF M. ET MME. LAVOISIER"



LENT BY DUVEEN BROTHERS, INC.

"A FAMILY GROUP OF THE LOUIS XV PERIOD," 1756, SIGNED BY FRANCOIS HUBERT DROUAIS





LENT BY JACQUES SELIGMANN &amp; CO., INC.



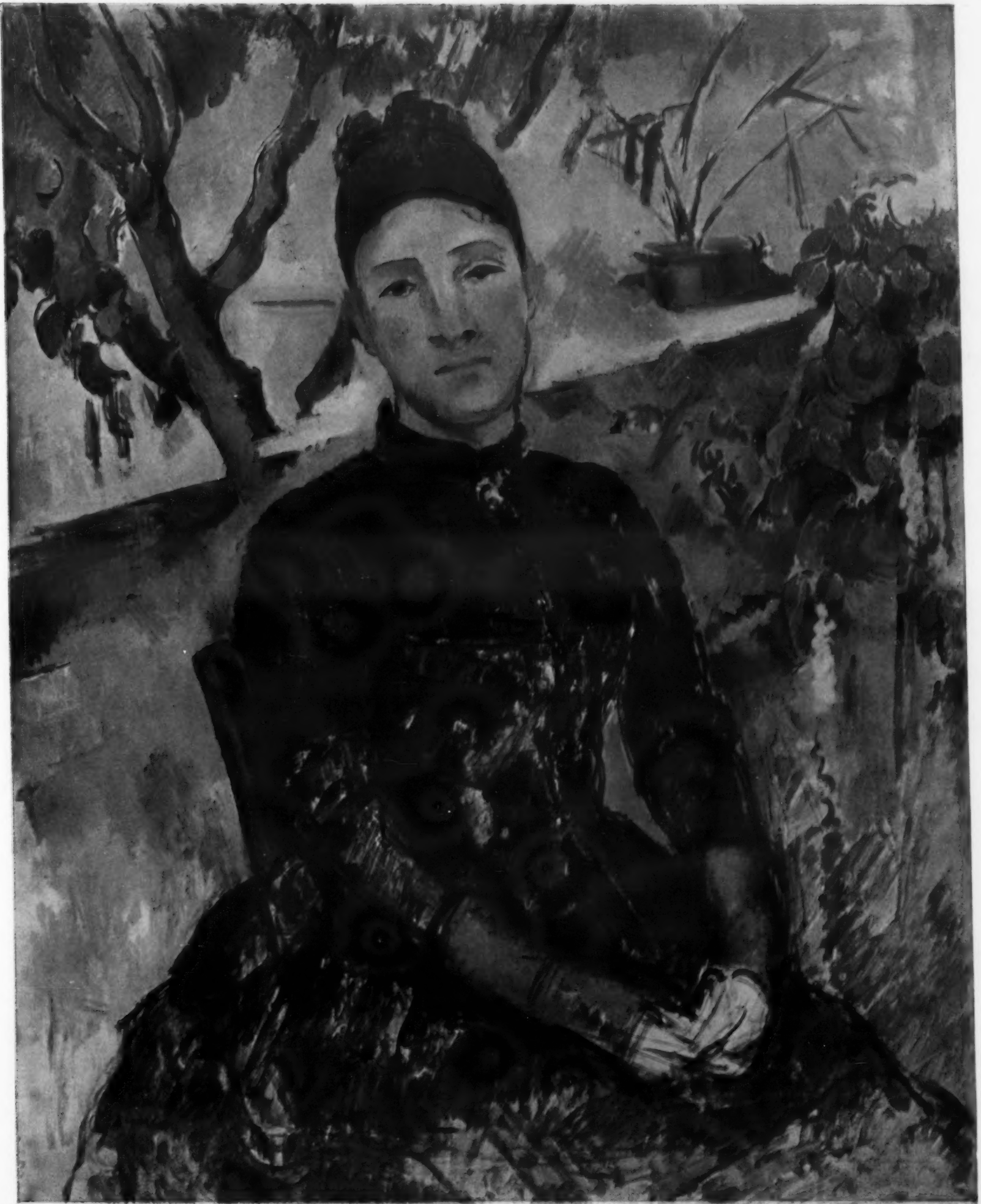
LENT BY MR. JAKOB GOLDSCHMIDT

VIGÉE-LE BRUN'S "PORTRAIT OF COMTESSE DE SCHOENFELD AND HER DAUGHTER" (LEFT); A REALISTIC "VENUS" BY COROT



LENT BY MRS. CHARLES S. PAYSON

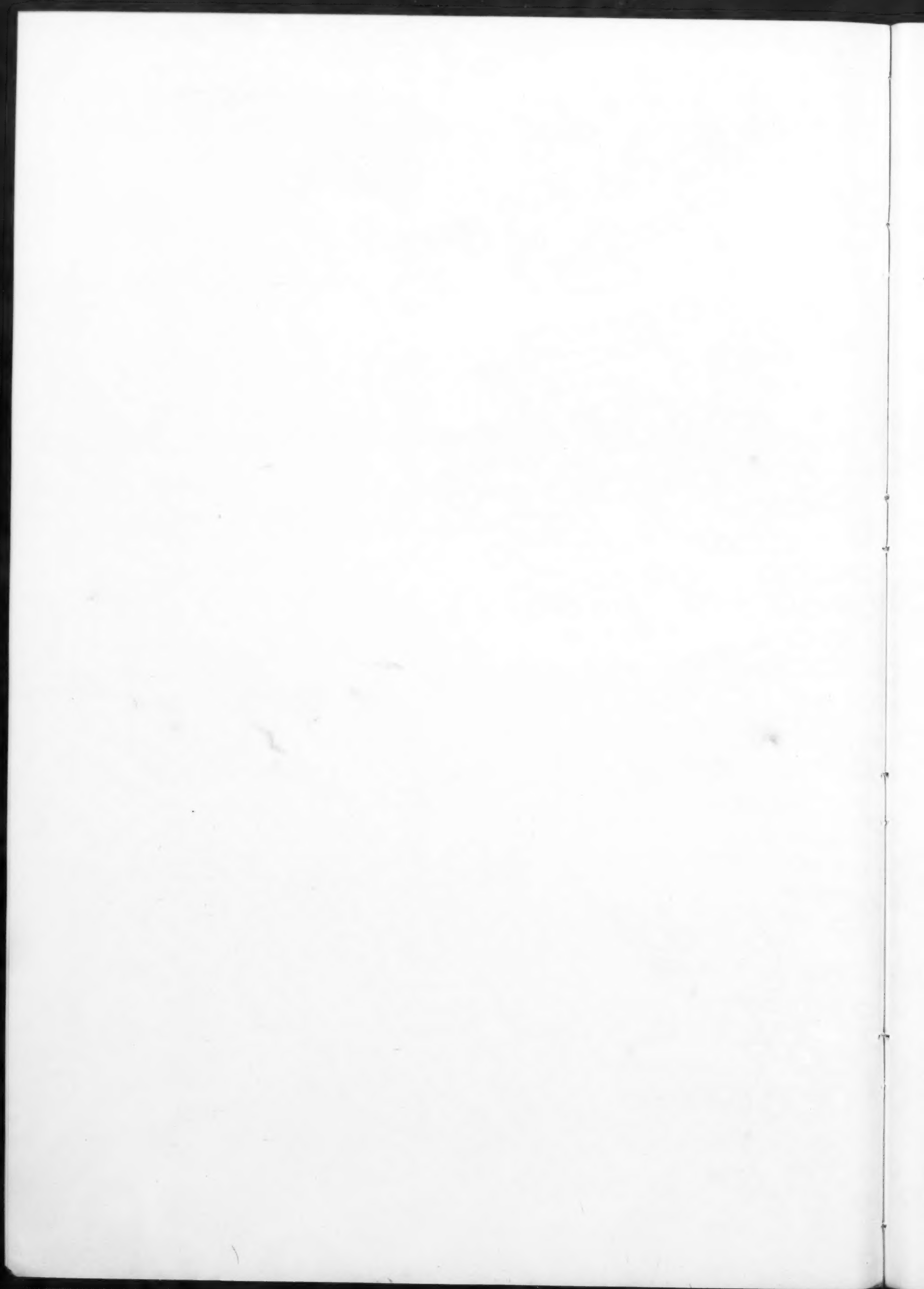
"DON QUIXOTE AND SANCHO PANZA," ONE OF A SERIES OF PAINTINGS BY DAUMIER ILLUSTRATING THE CERVANTES CLASSIC



LENT BY MR. STEPHEN C. CLARK TO THE MASTERPIECES OF ART EXHIBITION

A MASTERPIECE IN THE FRENCH IMPRESSIONIST AND POST-IMPRESSIONIST SECTION:  
CEZANNE'S "PORTRAIT OF MADAME CEZANNE IN THE CONSERVATORY"







LENT BY THE ART INSTITUTE OF CHICAGO  
ONE OF MONET'S VERSIONS OF "THE OLD ST. LAZARE STATION: THE TRAIN FOR NORMANDY," DATED 1877



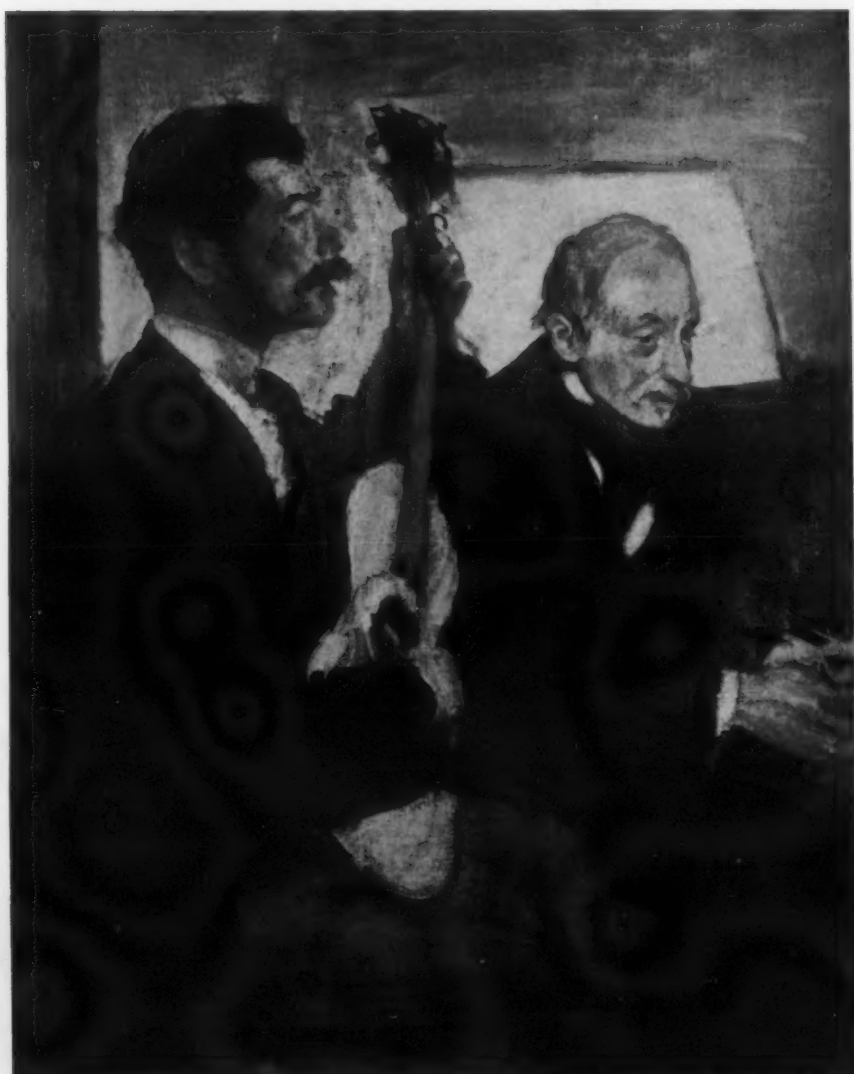
LENT ANONYMOUSLY  
AN IMMORTAL RENOIR STREET SCENE DATED 1872: "LE PONT NEUF" AS SEEN FROM THE QUAI DU LOUVRE





LENT BY MR. & MRS. W. AVERELL HARRIMAN

VINCENT VAN GOGH'S "WHITE ROSES," DATED MAY, 1890, DRAWN WITH ORIENTAL SHARPNESS OF DESIGN



LENT BY MR. JOHN T. SPAULDING

DEGAS: "THE ARTIST'S FATHER LISTENING TO PAGANS" (LEFT); TOULOUSE-LAUTREC: "PORTRAIT OF MME. DE GORTZIKOFF"



LENT BY MR. JAKOB GOLDSCHMIDT

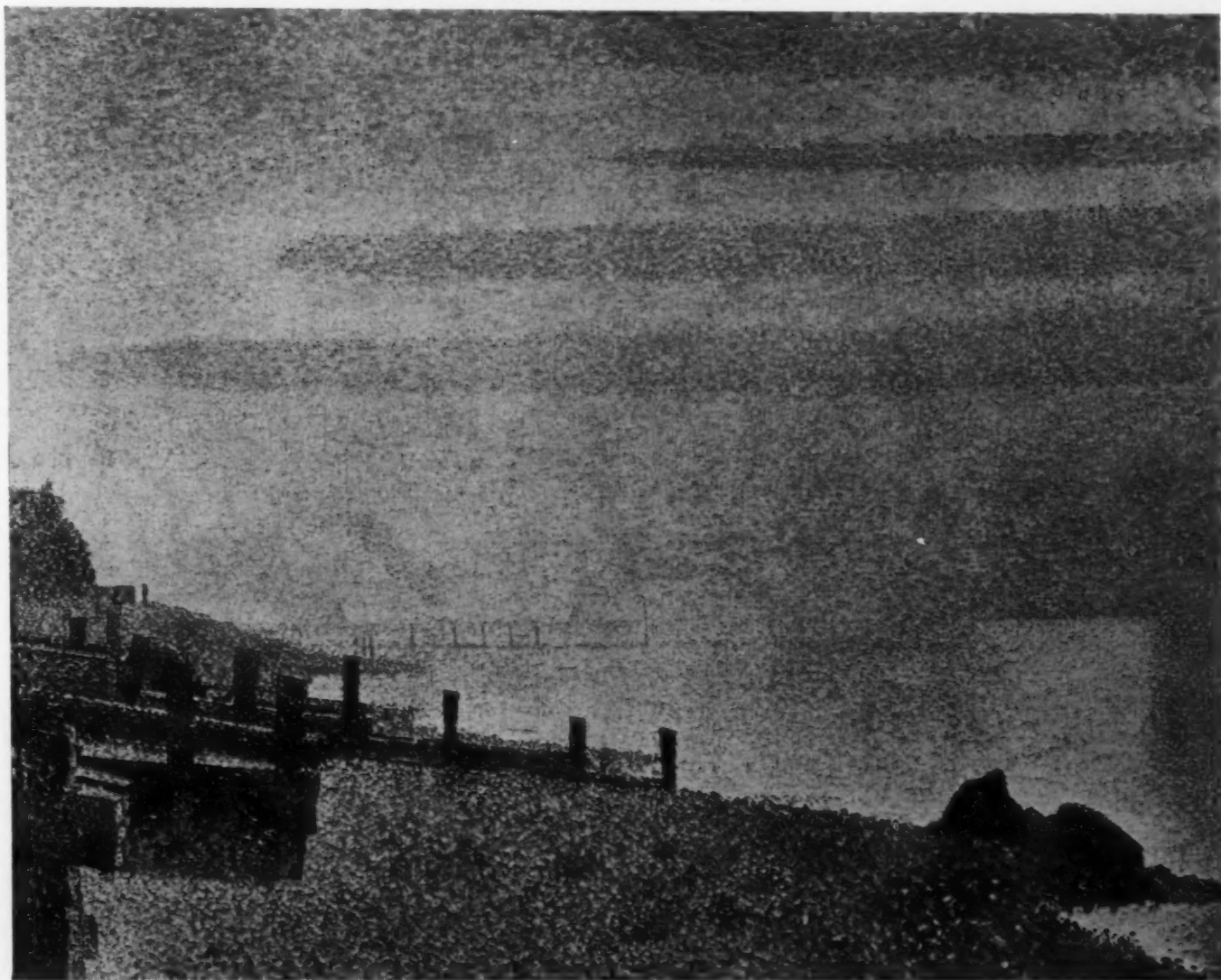
present in his own favorite phase of landscapist, in such brilliant Anglo-Saxon prophecies of French Impressionist nature-painting as *The Cottage Door* and *Horses Watering*—which were to lead, after all, to the English father of Impressionism, John Constable, one of whose most clarified and realistic landscapes is seen here in *Weymouth Bay*. The finale of the scarcely sufficiently recognized tradition of English landscape painting is seen in the poetic vision of Richard Parkes Bonington—*Santa Maria della Salute*, one of his most brightly rendered Venetian scenes—and the slightly fus-



LENT BY THE METROPOLITAN MUSEUM OF ART

ONE OF THE BEST KNOWN VERSIONS OF CEZANNE'S FAVORITE "MONT STE-VICTOIRE"  
POINTILLISM CONVEYS INFINITE DEPTH IN SEURAT'S SEASCAPE, "THE SETTING SUN"

LENT BY DR. AND MRS. DAVID M. LEVY

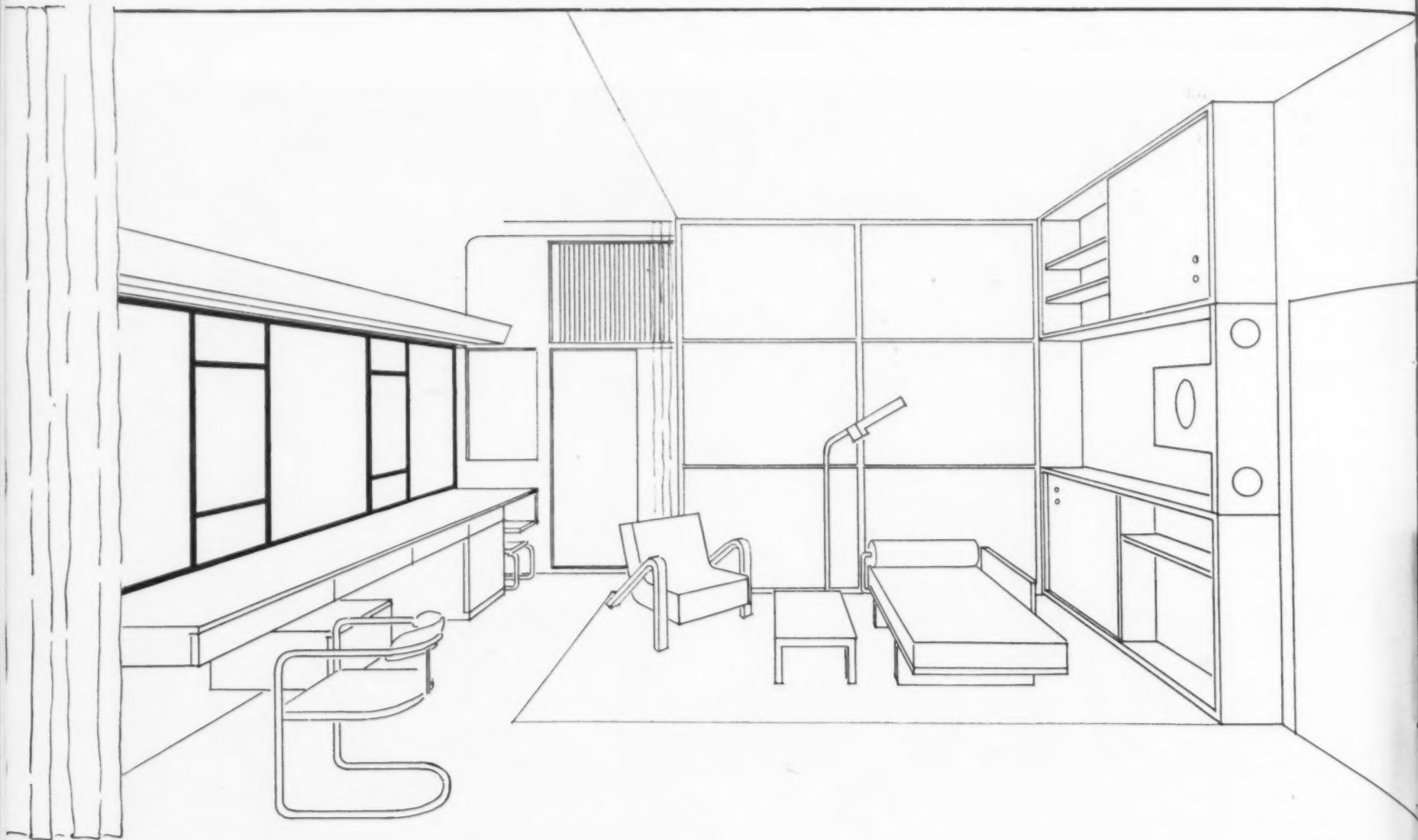


sier but nonetheless influential style of Turner, as both descended from the Romantic taste of Richard Wilson. And a corollary, not less important, is in the landscape backgrounds of the famous English nineteenth century sporting painters, four of the best examples of which are here by men like Herring, Fernley and Pollard, who also exerted a strong formative impulse on French animal realism from Guys and De Dreux through to Degas and Lautrec.

American painting, not represented in the 1939 exhibition, is seen chronologically this year in the two centuries of its development.

(Cont. on p. 62)





# *BACKGROUND for AMERICAN LIFE*

## Fifteen Rooms by Decorators of the Nation Design a Pattern for America at Home

BY JEANNETTE LOWE

IN THE galaxy of interiors entitled "America at Home," one of the new presentations of the 1940 Fair, a number of the main currents in contemporary decoration find expression. Set up in a building the interior of which has been designed by Shepard Vogelgesang, fifteen rooms by decorators and architects from all parts of the country submit answers to some of the practical problems of modern living. The fact that they attempt to solve them from Florida to Oregon, from one-room city apartments to an establishment large enough to offer its occupants a retreat for work in addition to their normal requirements, gives the exhibition a strikingly regional flavor, and a breadth of interest which kindles the imagination.

The entire exhibition is dramatized by the use of brilliant color, jewel-like lights in the ceiling, walls and columns of varying colors, and a series of ramps which make possible a variety of levels. Each exhibit is thereby isolated completely from the others, all sorts of surprises keep the effects from being monotonous, and one is less conscious of the flow of crowds moving from one section of the building to another. One is also reminded of the interior treatments of certain buildings in the Century of Progress, where Vogelgesang designed schemes in association with Joseph Urban. However undesirable may be a theatrical designer's fancy roaming through one's home life, it has a legitimate place in presenting such ideas as this exhibition embodies.

One of the architectural features which operates particularly well in this connection is in the Gilbert Rohde exhibit. Here a huge circular mirror, high-lighted and hanging at an angle from

the ceiling, gives a chance to see at a glance the small living room, kitchen, bedroom and bathroom, a duplicate of one of the Housing Authority's apartments which embody the minimum essentials of living. The low-cost furnishings test the designer's ingenuity and taste, and the manner of presentation of "Unit for Living," as it is called, is strikingly successful.

People seem to like another of the building's devices for catching their attention, in the large two-tiered turntable, which revolves in the center of the circular amphitheatre, later to be used both for lectures and demonstrations. At present it contains a series of horrors under its large red question mark. A pair of brass beds, gilt tabourettes and chairs of early-Waldorf elegance and frailty, lamps with beaded fringe, a velvet clock, and a sort of rocking-chair in the shape of a sleigh, bear horrible witness to house furnishings which conform to no standards of beauty or use, past or present.

Tastes will differ as to the success with which the designers of the fifteen rooms have achieved their ends. No one will deny that they represent a variety of styles, nor that they are full of practical ideas. Certain features they have in common. None of them is an elaborate or expensive scheme, all of them use contemporary furnishings, and several have incorporated handwork and craft materials which make them individual and basically American in their character. One has little the sense of borrowed culture, though of course, European countries gave the original impulse to the distinctly modern manner which manifests itself in one or two of the rooms.

(OPPOSITE) RENDERING OF "PARENTS' RETREAT" BY WM. MUSCHENHEIM OF NEW YORK, IN GREY, ROSE AND LEMON YELLOW, EQUALLY CONDUCTIVE TO RELAXATION AND CONCENTRATION, AN EXAMPLE OF A ROOM IN THE MODERN STYLE, COOL, CLEAN AND ORDERLY. (RIGHT) "SOUTH OF THE GOLDEN GATE," BY HARRIS AND ANDERSON OF LOS ANGELES, A COMBINATION LIVING AND DINING ROOM, WITH SEPARATE AREAS MARKED BY FURNITURE WHICH IS LIGHT AND MOVABLE OF CALIFORNIA REDWOOD, OLIVE GREEN AND YELLOW



But take John Vassos' "Musiccorner," for instance. This belongs to the last-named category, and in fact probably anticipates an idea which will become a necessity in American homes. He has treated musical instruments as a unit, and arranged a corner, both attractive and practical, for a built-in victrola, radio, television set, record library and projection unit. These are portable units at a comfortable height, and shelves for books, plenty of light and a recessed trough for flowers are part of the plan. It has a livable feeling, which the early modern rooms never possessed. Offering the machinery for activities which actually are a part of life today, it provides for them in a manner which is warm and inviting.

"Retreat for Parents" is the name given to William Muschenheim's living-working combination for adult pursuits. Recognizing the fact that rooms in everyday living are put to several practical uses, he has designed an upstairs sitting room, which combines a bed-alcove with facilities for writing, a spacious, solid built-in desk with lighting arrangements that are admirable, furnishes the room with a comfortable couch and chairs, and gives it a framed space on the wall on which prints can be thumb-tacked and the other wall surface left unmutated. Thus the succession of tastes in wall decoration which sometimes afflicts people in the process of development is anticipated and provided for. Quiet greys make the background, a warm chartreuse-yellow is used for drapery, and the furniture is upholstered in brown with an occasional piece in lacquer red. One would not have to be a parent to fit into this completely un-selfconscious modern room. It is an interesting contrast to the

(Continued on page 70)



EXHIBITED AT THE "AMERICA AT HOME" BUILDING

(ABOVE) "TULIPS" BY TATE AND HALL OF NEW YORK, A DINING ROOM IN CONTEMPORARY SPIRIT USING TRADITIONAL FORMS: PINK AND DARK BROWN FURNITURE, AND GREEN FOR ACCENT. (RIGHT) "SEVEN DAYS" BY VIRGINIA CONNER, A MODERN SETTING IN GREY, LIME GREEN AND PERSIMMON RED, RECESSED SHELVES AND STORAGE ARRANGED IN CHESTS AND CLOSETS BUILT IN: CRISP AND WARM, RESTFUL AND COMPACT, A SUCCESSFUL ARCHITECTURAL DESIGN





# PERIOD ONE INCH

THE THORNE INTERIORS

BY DORIS



THORNE MINIATURE ROOMS

ITALIANATE FRENCH RENAISSANCE: FRANCOIS I ROOM COPIED FROM AZAY-LE-RIDEAU

WHAT might have been an assemblage of clever toys has evolved, in the miniature period rooms created by Mrs. James Ward Thorne of Chicago, into an exhibit in which the illusion is so complete that it gives to the spectator a sense of complete participation in an unfolding pageant as he moves at his leisure in reproduction of rooms by Inigo Jones, Grinling Gibbons, Mansard and their predecessors and successors from the sixteenth century to the present. It is as if in each case, after the last detail had been completed, some of the intangible essence of the period had been introduced into the display and sealed in. The rooms are psychologically as well as archaeologically perfect: the spectator may well feel restless in the brooding somberness of a foggy English day as he stands before the Tudor great hall, but he is likely to react quite differently a few minutes later as he almost waits for a fitting luncheon to be served in the Louis

XVI dining room, or as he breathes the Alpine air which seems to come through the open windows into the comfortable Biedermeier suite. While the thirty rooms are more than rich in the intrinsic appeal of the small object *per se*, and while the visitor can delight in the product of a meticulous craftsmanship which perfectly reproduces handsome things on a small scale of one inch to the foot, to enjoy them for these qualities alone is to miss the woods for the trees.

The project as it stands is the result of a collector's hobby which began when, as a child, Mrs. Thorne was presented from time to time with miniature tea sets, English porcelains and the like brought to her from the traditional four corners by her uncle, Admiral Albert Niblack. This collection she subsequently greatly amplified on her own travels. The first miniature rooms which she conceived were in the form of dolls' houses made for children's

LATE XVII CENTURY: WILLIAM AND MARY ROOM FROM BELTON HOUSE BY WREN WITH ELABORATE CARVING BY GIBBONS

THORNE MINIATURE ROOMS





# D ROOMS H TO A FOOT:

TORS

ORIS

IN MINIATURE SCALE

E. BRIAN



THORNE MINIATURE ROOMS

ENGLISH, MID-XVIII CENTURY: CHINESE CHIPPENDALE ROOM COPIED FROM ORIGINAL

wards in Chicago hospitals, and these inspired the felicitous idea of executing exact replicas of period rooms for educational purposes. The figures with which she once peopled the salons and boudoirs have been abandoned—there is no need for them.

The general conception, the supervision, and the execution of such important details as the upholstery and the draperies are Mrs. Thorne's contribution. Under her works a trained staff of architects and cabinetmakers. In only a few cases have miniature pieces of furniture which she has been able to purchase been used in the present rooms—the rest have all been built to her specifications from photographs and drawings of existing objects or from designs found in such sources as Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director*. Antique diminutive porcelains, jades, silver and statuary of which the rue Bonaparte was such a rich source, she uses only if they happen to fit into

the carefully worked out scale of the room—otherwise they are made to order in China, in England and in her own workshop. So satisfactory has been the exact scaling of the replicas that the only slightly jarring notes are found in the few original miniature portraits, created as such, which are treated as full size paintings hung on the walls of some of the rooms—they don't seem to ring as true as the tiny copies of Holbein, Van Dyck and Rubens.

Mrs. Thorne proved to be a creative artist as well as a thorough historian, for there is none of the hodgepodge which one might expect. Thoroughly versed in the annals of interior decoration, she assembled her own library for constant consultation in the studio. Travel and reading supplemented each other with photographs, drawings and blueprints serving as a check. A window may now and again be out of period, and a late eighteenth century painting may appear in an early eighteenth century room, but

FRENCH REGENCY (1715-1723): RESTFUL LUXURY IN A PERIOD WHICH SAW THE INTRODUCTION OF CURVES IN FURNITURE

THORNE MINIATURE ROOMS





actual houses are lived in, altered and redecorated, and both in spirit and in details a high average of authenticity is apparent.

But for all their precision, the rooms would be box-like peep shows were they treated as isolated chambers. They are not. They are illuminated not by floodlights but perfectly simulated daylight, sometimes cold, sometimes clear and warm, which comes through windows and open doors. From a darkish room, doors open into a bright anteroom from which the light permeates the main display; in bright ones the eye rests in shadowy recesses in which the dimly seen objects are executed as care-



THORNE MINIATURE ROOMS

ECHOES OF THE FRENCH EMPIRE STYLE: (ABOVE) TASTEFUL ENGLISH REGENCY (1811-1820) INTERPRETATION IN A COPY OF A HALL FROM A HOUSE BY SIR JOHN SOANE: (BELOW) COMFORTABLE GERMAN BIEDERMEIER VERSION IN A ROOM WITH A NUREMBERG STOVE

fully as those in the foreground, and from every window a vista, built in three dimensions, reconstructs the milieu in which the particular style evolved. Two buildings on a London street are seen from a Georgian library, a view of the town of Loches from the window of a Francis I bedchamber, sculpture studded gardens are glimpsed from a Louis XIV room, and so on. Air circulates and one space flows into another, but Mrs. Thorne has avoided the usual pitfall of those who create small architectural models — we never see a skeleton, she rips out no walls or ceilings, and if two or more  
(Continued on page 68)



# AMERICAN ART TODAY *and in the* WORLD *of* TOMORROW: NATIONAL PANORAMA *of the* WPA PROJECTS



EXHIBITED AT THE CONTEMPORARY ARTS BUILDING

THE SCULPTURE OF TOMORROW HAS AN ESSENTIAL SIMPLICITY. FROM LEFT TO RIGHT ARE "VEILED FIGURE," CUT DIRECTLY IN STONE BY DONAL HORD; A LIMESTONE "BEAR" BY EDNA GUCK; ROBERT RUSSIN'S BRONZE "WAITRESS"



BY HOLGER CAHILL

IN THE course of the past five years the three capital letters which represent the Works Progress Administration have become almost as familiar a sight as the abbreviation of our own United States of America. They head art museum catalogues, they are spotlighted on housing projects, schools and libraries all over the country and they figure on the contracts of over a hundred thousand individual American artists. To give any adequate impression of this immense field of activity calls for a show of truly colossal dimensions. This is what has been undertaken in the American Art Today Building at the Fair where the exhibition arranged by the WPA art projects is a kind of interim report on a public art program. In addition to its size, it seems to me, the exhibit underscores two significant facts about American art in our time: the extraordinary release of creative power which is being accomplished through the government projects, and the maturity of the American people as patrons and appreciators of art.

Mayor LaGuardia and the World's Fair Corporation, by contributing the use of the handsome Contemporary Arts building for this occasion, have made it possible for new audiences to study the scope of the WPA program and to understand the rôle of the government as the greatest patron of the arts this country has ever seen.

The exhibition is not only the largest held by the WPA Art Projects thus far, but it is unique in that on this occasion the public is serving in the capacity of both patron and critic. A large proportion of the work exhibited has, indeed, been selected by the public. It has been either borrowed from museums and public institutions, such as schools, libraries, colleges, to which it was allocated, or else selected from material which proved popular in

the circulating exhibitions that have toured the entire country.

Much of the allocated work cannot be shown in this display, both because of its size and because it forms a permanent architectural part of the building or location for which it was designed. Nevertheless over one hundred and fifty borrowed exhibits will be on view, recruited from libraries, high schools and hospitals, which have all been more than coöperative in lending the work which they originally selected on account of its permanent interest to their communities.

The World's Fair exhibition indicates that contemporary American art in the past few years has been reaching vast new audiences. It is reaching the people who have become conscious of the new spaces, the new lightings, the new speeds of the contemporary world, the amazing developments of the machine and of modern architecture—audiences sensitive to the abstract spaces of radio and television, keyed to the rhythm of American sports, have been awakened to the artist's interpretation of the world we live in, and the need for art in daily living. How much art has come into the forefront as an indispensable element in American culture has been revealed during the past few years by the large attendance registered in museums throughout the country—an attendance which runs into the tens of millions. Nearly two million people saw the art exhibitions at the two World's Fairs last year. Behind this surge of popular interest is the government art program which is so graphically projected at this year's Fair.

Since the inception of the WPA project in 1935 allocations to tax-supported public institutions have run into amazing figures. Public schools, colleges, libraries, and other institutions have sponsored—and this means not only subscribing to the idea but also sharing production costs—1,400 murals, 50,000 oil paintings and





"SOUTHERN PACIFIC DEPOT IN THE MORNING" BY DONG KINGMAN OF SAN FRANCISCO (LEFT); "HYDE STREET TROLLEY," ANOTHER FRISCO SCENE BY HILAIRE HILER (CENTER); "SUNDAY ON THE FARM" BY T. A. HOYER, ILLINOIS (RIGHT)



"DEAD END," A WELL TEXTURED LITHOGRAPH BY EDWARD FERGUSON OF DETROIT, MICH.



"GOLDEN COLORADO" BY EUGENE TRENTHAM, LOCAL HOLDER OF A GUGGENHEIM AWARD

watercolors, 90,000 prints, and 3,700 monumental sculptures for public buildings. This in addition to ten thousand Index of American Design drawings, many hundreds of thousands of artist-designed posters, dioramas, models, and various types of visual aids for educational purposes. The public has also sponsored a community art center program which has organized seventy-eight centers in every section of the country. Through exhibitions, teaching, demonstrations, and lectures these community centers have enabled more than seven and a half million people to actively participate in the arts.

Such developments as these indicate progress toward a general participation in the movement which has been the WPA Art Program's aim for the past five years. During the early days of the Art Project, before large exhibitions had been held, fear was expressed in various quarters that any attempt to create an art for the people would result in vulgarization. This exhibition, it seems to me, successfully dispels this fear. Here is an art which quite frankly is intended for the many, yet its standards are as high as those of museum exhibitions directed at a highly trained audience.

As art patrons, the United States Government has offered both challenge and opportunity not only to the artist, but also to the public. In turn the WPA Program, through its scope, flexibility and decentralization elicited among artists a fresh and spontaneous response to the Government's paternalistic policy.

It is appropriate that in such a display as this ultimate judgment as to both quality and significance should rest with the general public. There are, however, a few salient facts which are a matter of general interest. First of all, the exhibition as a whole reflects the confidence and enthusiasm which the public has given to the work of WPA artists during the past five years. On the part of the artists there is a marked advance in power, decisiveness and freedom of expression. American artists are undeniably attaining both flexibility and vigor in interpreting the spirit and experience of our people and this is due primarily to a realization that their work is wanted, that it is being sponsored and appraised by sympathetic and discerning audiences. Such a stamp of approval naturally acts as a stimulus both to individuals and to organized regional developments.

It is interesting to see how regional differences come into play in this exhibition. The most striking distinction is that of subject matter, which ranges from the wide mountain panoramas of Alaska; the quiet fertile fields of the Mid-Western plains with their great color-drenched skies; the brilliant primary pigmentation of the Southwest; the Rockies and the West Coast, gigantic in scale, richly varied in color; to the teeming life of Eastern towns and cities. In all of these sections the artists are concerned with local subject matter. They are interested in the places and the people of their environment and they are not afraid of the lusty vitality of everyday living. But they are interested too in problems of technique and expression—with the way the artist must use his media to attain the greatest possible coherence, depth and intensity.

The Middle West shows a trend towards a fresh and lyrical romanticism. This work in general is higher in key than that of the Eastern artists. The watercolorists of Minnesota, Illinois, Michigan, Wisconsin and other Midwestern states have samples in this exhibit which show not only a direct response to their environment, but also freshness and vigor of expression and a wide range of knowledge and skill. In the Rocky Mountain region and the Far West there is an unfolding of authentic talent represented by



"DOWNTOWN SIDE OF EL PLATFORM" BY LOUIS GUGLIELMI OF THE NEW YORK CITY PROJECT (LEFT); "THE FEAST OF PURE REASON" BY JACK LEVINE FROM MASSACHUSETTS (CENTER); "TEMPTATION" BY JOHN MCCRADY OF NEW ORLEANS (RIGHT)



STUART EDIE'S STRIKINGLY COMPOSED "INTERIOR" (LEFT); "HERO" BY JOSEPH HIRSCH, VOTED MOST POPULAR AT LAST YEAR'S FAIR (CENTER); "RECLAMATION OF ERODED FARM LAND," THREE-DIMENSIONAL DIORAMA BY WEISENBORN (RIGHT)



paintings of local subject matter, large-scale sculpture and mosaics. In the Southwest which has a tradition in the handicrafts and the folk arts, paintings, and more particularly sculpture, have been produced that are in definite relation to local tradition.

Mural painting, which fittingly occupies the foyer of the American Art Today Building, shows a great variety of styles, ranging from straightforward realism to pure decoration, but every design keyed to an architectural whole. Owing to difficulties of transportation, the large murals represent almost entirely work done for tax-supported institutions in New York City. Several large cartoons, small sketches and designs and an imposing group of photographs, however, give a general survey of the work.

In the interests of variety and in order to give representation to the thousands of works in all media that have been produced during the past five years by the WPA Art Program, the exhibition will be changed periodically, with the exception of the murals and the large sculpture. Changes will also be made so that the work of artist organizations, which will collaborate with WPA in the exhibition, may be seen. The latter will be, in fact, one of the features of the display and a number of galleries have been set aside for their benefit. Thus, for example, the collections on view at the opening include three "theme" exhibitions which the Museum of Modern Art has selected for a traveling circuit, a graphic art display organized and arranged by the Society of American Etchers, and a collection of fifty prints in all media by members of the Honolulu Printmakers' Club (the last-named organized by the American National Committee of Engraving). These in turn will be succeeded by other organizations. The shows will include painter, sculptor, and printmaker groups both in this country and in Latin America. More than a hundred contemporary Mexican prints will be exhibited in June.

The work of the Honolulu Printmaker group shows concern with the romantic subject matter of an exotic tropical land, its blinding sunshine and the lush natural forms of Hawaii. The Society of American Etchers group, and the WPA printmakers have an extraordinary range in subject, style and technique. Practically every print process is represented, including some new ones such as the carborundum tint print which was developed by artists on the WPA Art Program. These prints give a rich and vivid record of the contemporary American scene, fresh as today's newspaper, masterly in craftsmanship, and highly individual in style.

The educational side of the exhibition will be stressed through gallery tours, lectures, and demonstrations of the actual processes of making works of art. Opportunities for the public to take part in these demonstrations will undoubtedly prove popular. There will also be a room devoted to the exhibit of children's art and to the teaching of children's classes. These demonstrations will be carried on in functional workshops in which artists will conduct their regular work assignments. The public will thus be able to study art in the making, follow the progress of a work from beginning to completion, understand the actual techniques involved in the making of a fresco, mosaic, print, sculpture or Index of American Design plates and posters. It is through just such instructive demonstrations that the WPA educational program has been carried out in the Community Art centers throughout the country and now experience has proved the value of giving the general public an understanding of the artist's problems and methods. Such exhibits and demonstrations seek to give the American people a true picture of past and present accomplishments of the WPA Art Projects as well as to indicate leading contemporary trends in the art of our time.

KARL KNATHS' SEMI-ABSTRACT "COMPOSITION" REPRESENTS MASSACHUSETTS WITH THE WPA



"FISH," A PORTABLE MURAL IN MOSAIC BY MAX SPIVAK OF THE N. Y. MURAL DIVISION



"ROCKY COAST" BY JOSEPH DE MARTINI, TALENTED YOUNG CHAMPION OF THE AMERICAN SCENE (LEFT); "COMING RAIN," MINNESOTA VIGNETTE BY BENNETT SWANSON (CENTER); PAUL CLEMENS PAINTS FRESH FACES: "SCHOOL FESTIVAL" (RIGHT)





BY PAUL SAMPLE OF  
NEW HAMPSHIRE:



A WINTER VISTA,  
"GOING TO TOWN"

EXHIBITED AT THE GALLERY OF SCIENCE AND ART

## U. S. ART *from* ALL the STATES *and from the Territories and Possessions in the I. B. M. Exhibition*

BY JAMES W. LANE

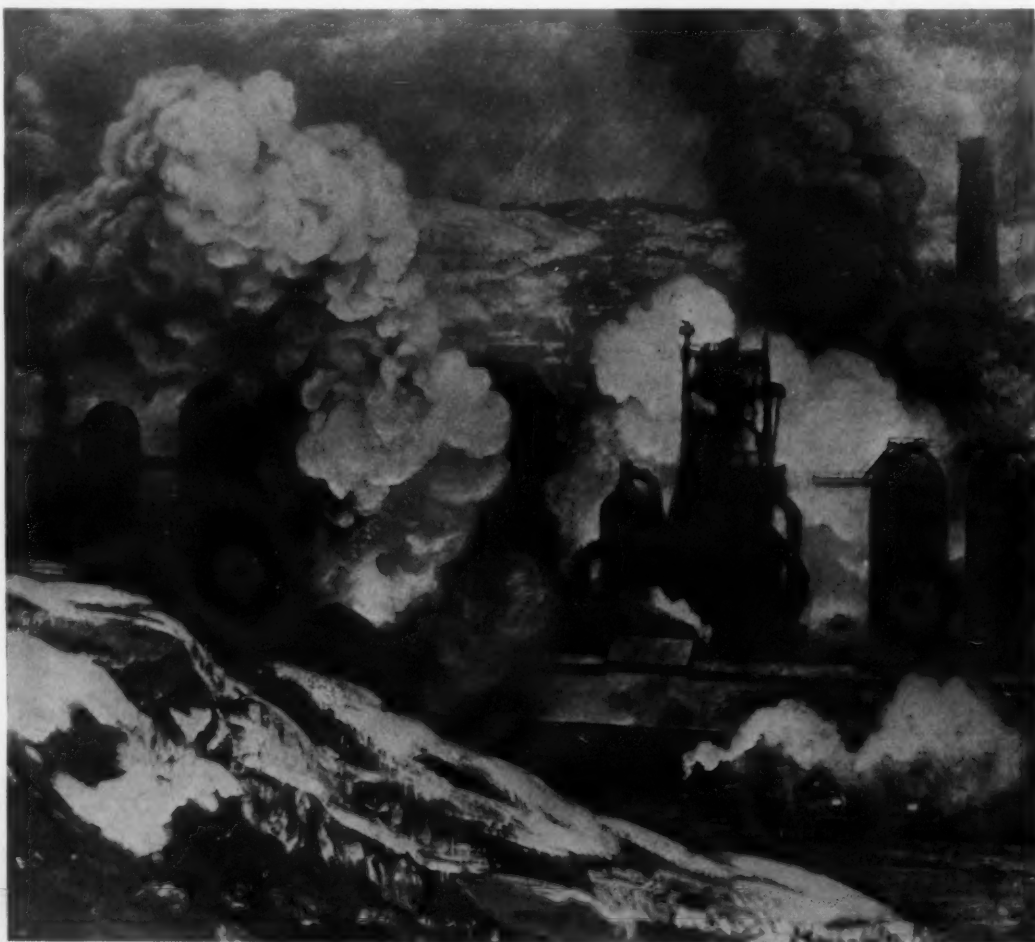
BUSINESS has again become excellently associated with art to the benefit of both. A few years ago it was government, which is a type of business, that began unloosing its money-bags, with results that we can see in many a mural and easel painting. Last year the International Business Machines Corporation gave to both Fairs a group of "Art of Seventy-nine Countries," and this year it is distinctly important news that the same corporation should so appreciate the role of art as to buy a large number of paintings by contemporary American artists at a price per painting that government would never have given. It has bought one hundred and six pictures, fifty-three to be seen at the Fair in Flushing and fifty-three at the San Francisco Fair. Each set of fifty-three represents paintings by artists from each one of the forty-eight states and each one of the five territorial possessions. That was the only restriction in the show—that each exhibitor be a citizen

at the present time residing in the state which he represents.

It is a difficult thing to do to find painters who will stick in their native place and paint it throughout their career. Mostly they are birds of passage, flitting from one state or country to another. So

the International Business Machines had quite a problem on its hands attempting to procure for each state in the Union and the five Possessions a good painter who truly resides there. The work, of course, was done by local art juries composed of museum directors and the experiment, which purports to show contemporary American critics, and art, has come off more successfully than one would have thought.

For New York there is Georgia O'Keeffe, which may startle some people who persist in connecting her with Taos. But she is in New York part of the year. Modernistic, simple in the most enchanting sense, is her *Sunset—Long Island*, in which a



EXHIBITED AT THE GALLERY OF SCIENCE AND ART

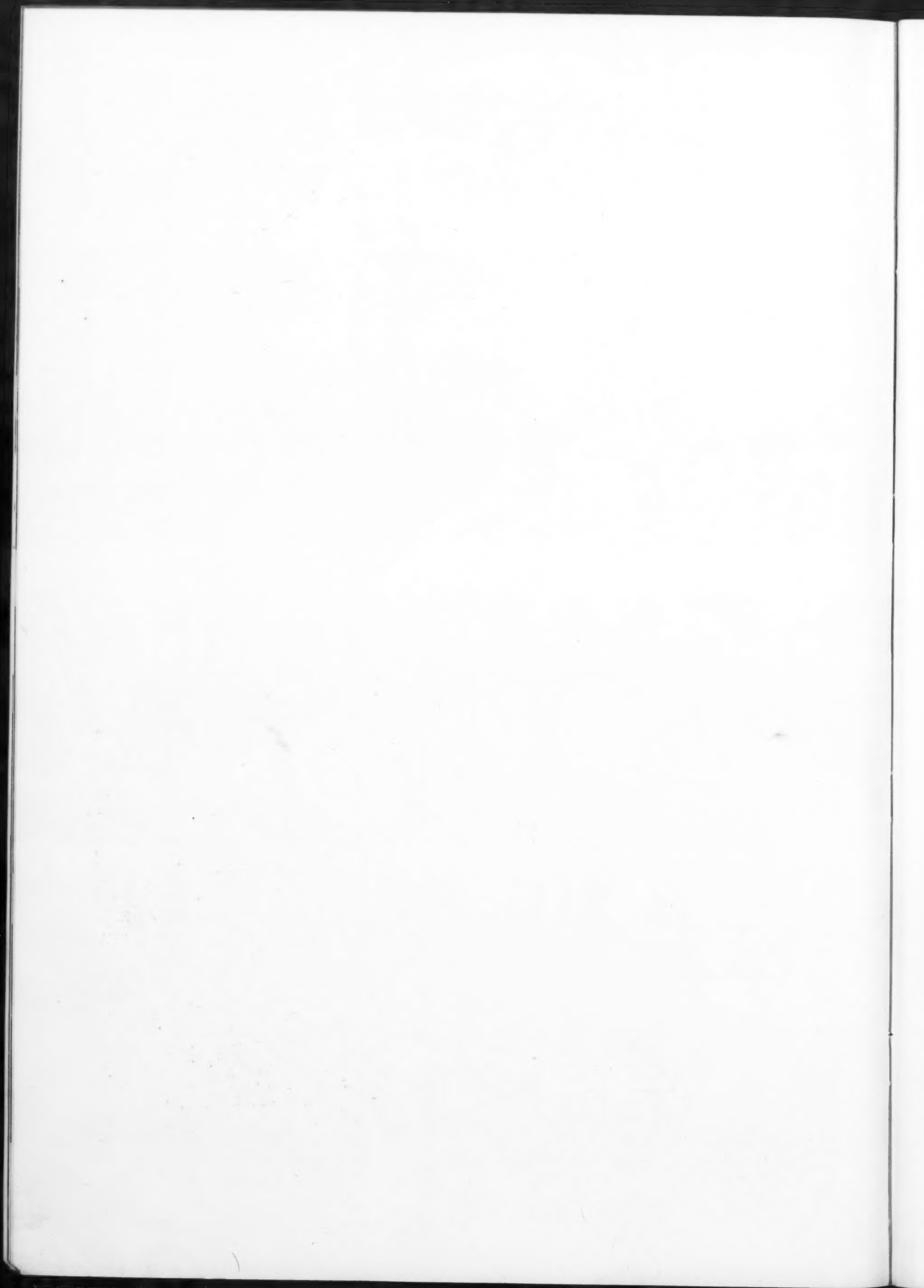
FROM PENNSYLVANIA: EVERETT WARNER'S PITTSBURGH SCENE, "SNOW FLURRIES"



EXHIBITED AT THE GALLERY OF SCIENCE AND ART OF THE INTERNATIONAL BUSINESS MACHINES CORPORATION

DALE NICHOLS: "GRAINS OF WHEAT"; THE REPRESENTATIVE OF ILLINOIS AND A TYPICAL REGIONAL NOTE IN THE I. B. M. EXHIBITION OF FIFTY-THREE CONTEMPORARY AMERICAN PAINTINGS FROM EACH OF THE STATES AND THE OTHER LANDS OF THE UNITED STATES





cool pink sun sets in a sky uncolored by it, above a strip of dark blue-black for sand-cliffs and a strip of turquoise for water. Framed in chromium on a chromium mat, this is a striking picture. Cynics may claim that it might do for a sunset of any old place: actually it has the peculiar stamp of a sunset in the East. And after all the important thing is that Georgia O'Keeffe is cast for New York State, even though she was born in Wisconsin and that state might henceforth claim her as a favorite daughter.

Nor was Boardman Robinson born in Colorado but he lives there, and hence he is most acceptable to represent it, as he ably does in a wonderfully pearly mountain *Landscape*, lucidly painted in oil and tempera upon canvas.

States are beginning to solidify now in their characteristics. Georgia, as Lamar Dodd paints it, is a state where a flickering romantic glow plays. In his *View of Athens* the sky smoulders darkly; underneath it the railroad embankment is alight with chartreuse-green highlights, an exciting landscape.

The wintry states of the Middle West and the East are effectively represented. Paul Sample, despite being connected with the University of Southern California, handles his assignment for New Hampshire with ease and full feeling in *Going to Town*, where a half-satirized horse, with razor-back withers and long mulish head,



EXHIBITED AT THE GALLERY OF SCIENCE AND ART

THE BLEAK NEW DESERT OF TEXAS IN "DUST BOWL" BY ALEXANDRE HOGUE

pulls a wagon through deep snow. Sample knows the New England character down to the ground. Grant Wood is a natural for Iowa and, in *January*, a gouache of corn shucks under a mantle of snow, he has a subject right up his street. Dale Nichols is the choice for Illinois. His *Grains of Wheat*, in which he makes as stark Surrealistic patterns over a threshing land as he has been wont to do over snowscapes, is a painting of the most endearing clarity. One has usually connected Dale Nichols with Nebraska, but here he is shown painting a hillier section of Illinois that

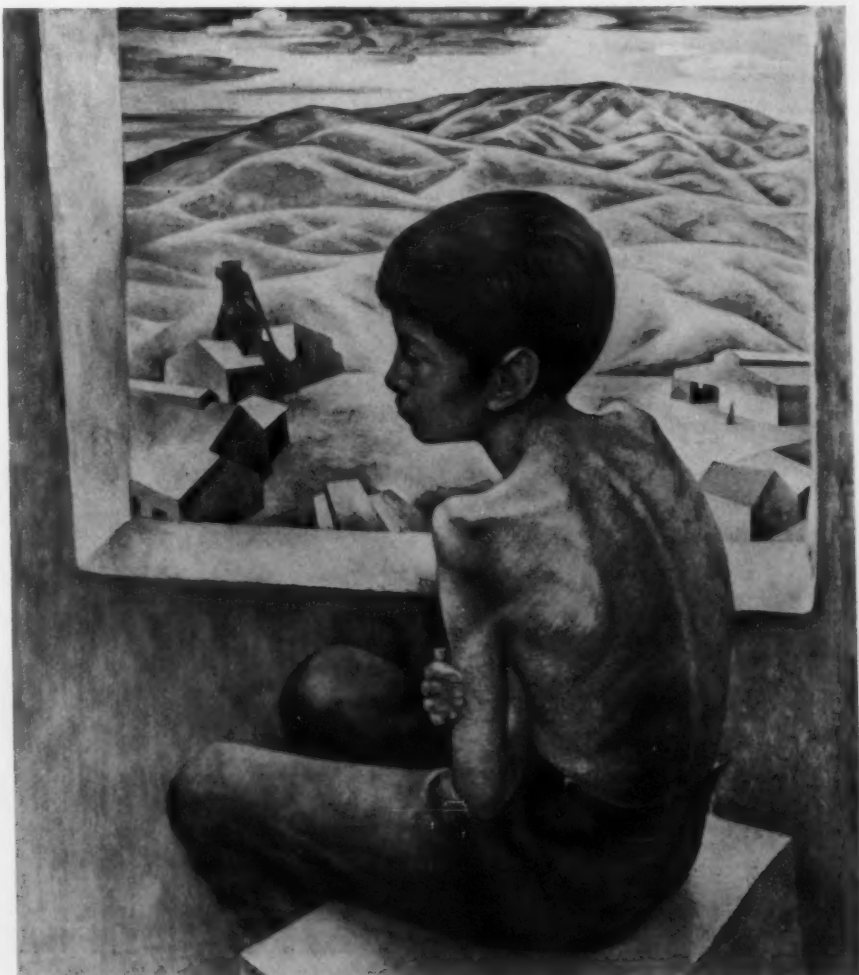
neither Bohrod nor Breinin have selected as subject matter.

John Curry doesn't put in an appearance among the exhibitors in this show, either for his native Kansas or for Wisconsin, where he now is in residence. These two states are treated, respectively, by Glen Golton, whose *Stubborn Horse* is Curriesque, but rather poor Curry, and by Ruth Grotenrath, whose *The Barnyard* shows some horses out of scale with the farmhand—they are too small. Minnesota, in Arthur Kerrick's sprightly, buoyant *Early Morning Bathers*, appears to better advantage. Both Nordfeldt and Dehn would have been more celebrated and they are probably more able painters than Kerrick, cleverer in design. Jean Paul Slusser is the appointee for Michigan and in his *Recessional*, showing the deep damnation of violence, the victim of a slugging, he handles a



EXHIBITED AT THE GALLERY OF SCIENCE AND ART

FROM WEST VIRGINIA: "LAST LOOK" BY LYLE BENNETT



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ARIZONA: LEW DAVIS' "LITTLE BOY LIVES IN COPPER CAMP"





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A MAINE VACATION DEPICTED IN STEPHEN ETNIER'S FIRMLY BUILT "CLAMBAKE"

sociological phenomenon satisfactorily, although he might have chosen a larger canvas. His rhythm is somewhat lost, the accent somewhat muted, on the smaller scale.

Other paintings with a sociological bent are those from Utah, West Virginia, Louisiana, Arizona, and Alabama. None of the artists is well known. Henry Resmusen for Utah demonstrates in *How Hard the Furrow* that a composition and draftsmanship seemingly indebted to John Carroll might do well as an illustration for one of Vardis Fisher's novels. For the dreary faces and stylized hands of both farmer and wife are united in melancholy. A red-orange, flame-like tonality suffuses the faces and spills over on to the dress of the woman and into the brown background—an uninspired canvas. Mrs. Lyle H. Bennett, for West Virginia, hits a more dramatic note in *Last Look*, as the young miner, who is ringed about with a sulphurous yellow flare, and about to descend the shaft. Curious that a woman should portray an industrial worker or an active industrial scene where one can almost feel the grime. Certainly few have done so. Elsie Driggs' Pittsburgh factories were handled *immaculatissime* and of the well-known men painters only Ernest Fiene has tackled the West Virginian industrial region. Mrs. Caroline Durieux of New Orleans manages the assignment for Louisiana—a grouping of four

he is one of the leading painters in California, which possesses an embarrassment of riches in excellent painters, and his simple, harmoniously toned murals and easels—he exhibited in New York in 1936 the best picture of a scrap, called *The Scab*, I have ever seen, not excepting Fletcher Martin's *Trouble in Frisco*—have raised him, though not a young man, upon a pedestal of impressive quality. He is one of the best choices that could have been made for the California region.

As a close second to Dixon's oil, and even first for charm, I would choose John Frazier's *Sand Dunes* from Rhode Island. This is as delicate as Whistler could wish for, yet it doesn't neglect either attractive glare of light or fundamental structure of design.

Other good landscapes are Nan Sheets' *Pissarro-like The Osage Nation* for Oklahoma, where she gets her accents by oil-well shafts; William Givler's *Brabazonesque Columbia River near Mosier* for Oregon; Philip Cheney's fresh *Winter Afternoon* for Vermont (his clouds are too yellow); and Robert Chadeayne's luscious cityscape in summer, *Oak Street*, for Ohio.

The portraits are topped by Kenneth Adams' *Benerisa Tafoya*, which is splendidly painted but gives the impression that the sitter wears cast-off clothing that is too large for her. Her head seems too large or her arms too small. Kenneth Bates from Connecticut supplies an interesting portrait in *Fourteen*, where a boy of that age, with his arm in a sling, is deep in a book.

From an appraisal of this show it would seem that regionally the artists who could say things with the greatest sting and swing, who were most definitely painterlike, were in the East, the Far West, and the Middle West, and that the states which were underdeveloped were those of the Northwest—Idaho, Montana, and the Dakotas—and certain ones of the South—the Carolinas and Kentucky. But it is a grand exhibition as showing that artists in every state are alive and kicking, particularly when they can take part in such a generous competition as that fostered by International Business Machines.

As the pungent catalogue issued for the exhibition says, "There is confusion [in American painting] still. Theories, styles, ideals differ. No soothsayer arises to tell us surely which among them will be realized, which abandoned and forgotten. Our artists as they painted the vast gallery of the 1930s were trying their wings. It was a momentous decade of transformation and beginnings; colors glowed ever more brightly, forms became more expressive."



EXHIBITED AT THE GALLERY OF SCIENCE AND ART

GEORGIA: "VIEW OF ATHENS" BY LAMAR DODD, A SOUND, CONVINCING LANDSCAPE

# The Foreign Pavilions: FRANCE

REPEATING last year's review of French taste and the amazingly consistent pattern of French living as revealed by its fine and by its decorative arts, the French Pavilion presents two distinct exhibitions of artistic interest, one, a sizable collection of nineteenth and twentieth century paintings; the other, twelve period rooms dating from the fifteenth to the eighteenth centuries. In the rooms, each era is distinct and endowed with a way of life of its own, and yet a continuity is clear as the changes of taste unfold from the mystical Gothic to the elaborate, yet restrained, Rococo. The furnishings represent the leading cabinet makers of each period and the superb *boiseries* and sculptured ceilings and walls—there is a room attributed to Clodion—reveal the manner in which the artists and craftsmen worked together to create magnificent ensembles for living. In addition, the sculptures and paintings which were an integral part of the salons and boudoirs give to the spectator an opportunity to review, in objects lent by the Louvre, the Car-navalet and the Museum of Versailles as well as by private col-



EXHIBITED AT THE FRENCH PAVILION

PAINTINGS OF PLACES CLOSELY ASSOCIATED WITH THE ART OF SEVERAL CENTURIES: HUBERT ROBERT'S VIEW OF THE GARDENS OF VERSAILLES BEFORE LEMOINE'S RECONSTRUCTION IN 1775 SHOWING SCULPTURE GROUPS BY COYSEVOX AND LEMOINE AND REPRESENTATIONS OF LOUIS XVI AND MARIE-ANTOINETTE (ABOVE); TODAY'S SCHOOL OF PARIS SPIRIT IN UTRILLO'S "WINDMILLS OF MONTMARTRE" (BELOW)







LENT BY MR. ELIE FABIUS

NEO-CLASSICISM OF THE XVIII AND XIX CENTURIES: A "BUST OF MARIE-LOUISE AS A ROMAN EMPRESS" BY A. D. CHAUDET (LEFT); BOUDOIR SHOWING CHANGE FROM ROCOCO TO CLASSIC MOTIVES, CEILING BY CLODION (RIGHT)



LENT BY WILDENSTEIN &amp; CO.

lectors, the development of French art during four great centuries.

The visitor must select for himself the things which most vividly recreate the era for him. In the Gothic room, which contains some early examples of French mediaeval art, the dulcet grace of some of the truly mediaeval objects and the *terribilità* of others contrast with the budding French Renaissance of the portraits. The full flowering of the new style appears in the Henri IV room with its wooden paneling in deep relief with classical motifs from the house of Marion de Fresne at St. Malo which dates from the first half of the XVII century. The rest of that century was shared by Louis XIII and Louis XIV, and the lavish grandiose conceptions of Versailles, sumptuous and elegant in feeling, incisive in touch and broad in treatment, are found in rooms of the time.

The graceful styles of the *dix-huitième* come next, and one  
(Continued on page 68)

TWO VASTLY SEPARATED TRADITIONS OF NINETEENTH CENTURY ART IN FRANCE, THE ROMANTIC AND THE IMPRESSIONIST: "ACADEMIE DE FEMME," IN THE EARLY MANNER OF EUGENE DELACROIX (LEFT); "LA CAPELINE ROUGE," CLAUDE MONET'S LIGHT-SUFFUSED PAINTING SHOWING HIS WIFE IN A SUN-FLECKED GARDEN SEEN THROUGH A WINDOW (RIGHT)

LENT BY CAPT. EDWARD MOLYNEUX



LENT BY DR. GEORGES VIAU



# ITALY

IN THE colossal Neo-Roman modern manner familiar to all recent visitors to the country, the spectacular Italian Pavilion is elaborately decorated with sculptures in the round, reliefs and murals, by such artists as Omero Taddeini, Antonio Biggi, Arturo Dazzi and Giovanni Prini who contributes a series of fluent reliefs and delicately charming figures. It is the large contemporary *mostra*, however, which is perhaps the most interesting to the visitor since it gives to him an opportunity to view a modern school which he is apt to have neglected in his more reverential visits to the Uffizi and the Brera.

The exhibition has been formed with works from museums in Rome, Florence, Milan and Turin which outline the trends in Italian art between 1922 and 1939. A quick glance reveals an art, particularly in the paintings, which is very much like our own. In some cases there is a definite consciousness of national traditions, as in Felice Carena's *The Apostles*, which derives from the great Venetians, or in Massimo Campigli's *The Family*, straight out of ancient Roman painting. For the most part, however, there are the same Cézannesque landscapes, Dufy-ish compositions and immaculate simplifications as we produce. We also find watercolors by Italians in Italy look much like watercolors of Italy by Americans, and one is hardly more surprised to find that a view of *Central Park* by Leonetta Pieraccini Cecchi hangs in the Modern Art Gallery of Rome than one is to find a view of the Grand Canal in one of New York's watercolor annuals.

Among some of the particularly striking paintings are a delicate *Moses Rescued* by Armando Spandini; simplified and handsomely



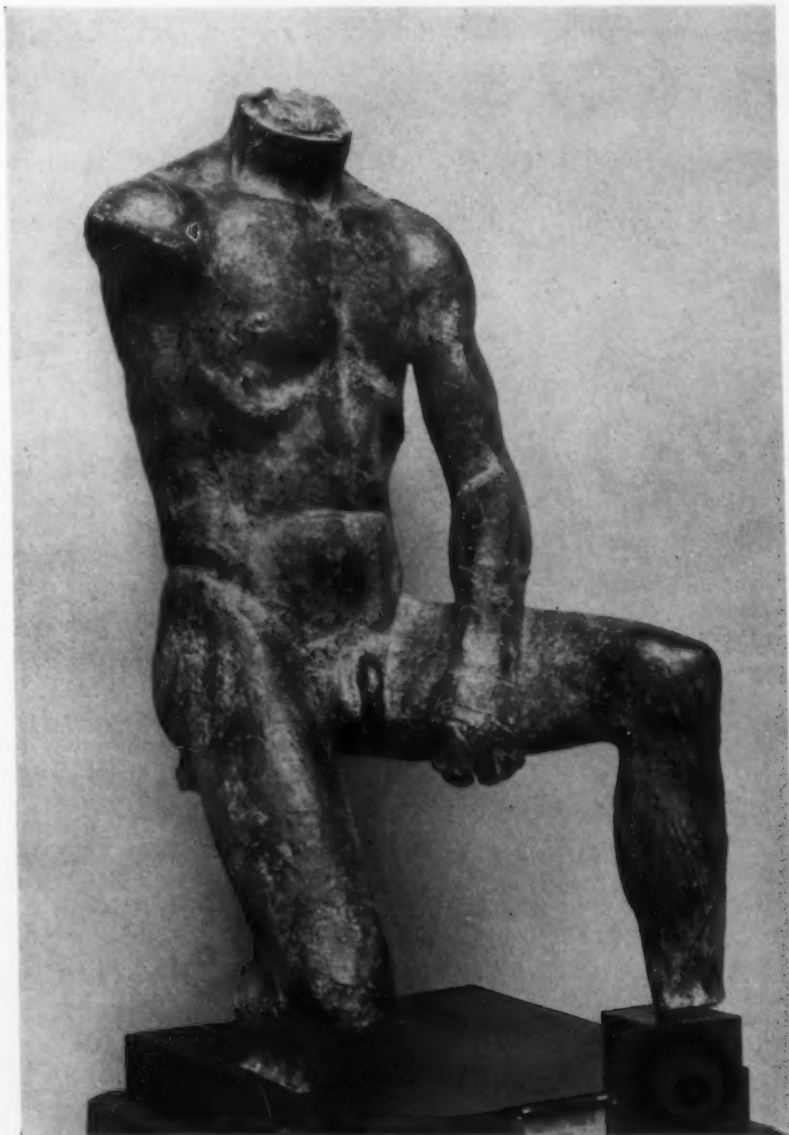
LENT BY THE GALLERIA D'ARTE MODERNA, FLORENCE

GIOVANNI COLACICCHI: "OLIVE GROVE BENEATH THE WALLS OF ANAGINI"

composed still-lives by Felice Casorati and Gianni Vagnetti; a highly entertaining picture of nuns frightened from the sky, *The Parachute*, by Gian Filippo Usellini; and *Figure* by Mario Sironi which is romantic in its concept of ruins and painterly in technique. A portrait of *Il Duce* by Antonio Mancini is a fine Impressionistic rendering while Giorgio de Chirico shows himself, in *Self-Portrait*, as a robust figure firmly painted against a landscape background.

Two still-lives, *Composition* by Gino Severini and *Still-Life* by Giovanni Romagnoli are an interesting contrast. In both cases objects, including masks, fruit and a water container are assembled on a table, but in the former work, a mosaic, the manner of rendering is derived from the ancient art of the country while in the latter a pleasing academic painting results. Among the paintings are some striking figure compositions. One, restful and derived from the nineteenth century French manner, is by Felice Carena; another is an almost Purist rendering of simple forms by Gisberto Ceracchini.

The less monumental sculpture is unusually fine. The collection of figures and of portrait heads shows that Modern Italians, as were their ancestors, are fully masters of their craft. They know completely how to handle their medium, they are not bothered by problems of anatomy which too frequently limit American sculptors, and the aesthetic results are almost universally pleasing. Outstanding are portraits by Libero Andreotti, Quinto Martini, Attilio Selva and Bruno Innocenti, fluent compositions by Arturo Martini and Napoleone Martinuzzi, figures by Marino Marini and a lithe *Paris* by Carlo Rivalta. Notable also are a portrait bust of Elizabeth Baccelli as well as Marini's powerful *Pugilist*.



LENT BY THE MUSEO CIVICO, TURIN

MARINO MARINI: "PUGILIST," A FORCEFUL BRONZE FIGURE



LENT BY THE GALLERIA D'ARTE MODERNA, ROME

ROMAN MOTIFS: GINO SEVERINI'S MOSAIC "COMPOSITION"





EXHIBITED AT THE ROMANIAN PAVILION

ONE OF THE SPIRITED DECORATIONS OF THE ROMANIAN PAVILION: DETAIL OF THE COPPER RELIEF BY COSTANTINESCU

## ROMANIA

IN THE Romanian Pavilion, and in the more intimate Romanian House, the decorations and displays offer to the visitor an opportunity to view a fine and unfamiliar contemporary art, dominated by a strong decorative sense, which well rewards inspection. Perhaps the most spectacular single object is the hammered copper historical relief of Mac Constantinescu which decorates the central wall of the Pavilion. A titillating combination of motifs which can be traced to the Greek, the Roman and the Early Christian periods, fully reveals the artistic as well as the political history of the

(Continued on page 66)



## POLAND

CONTEMPORARY art plays a strong rôle in the display at the Polish Pavilion and, characterized by a now tragic, solemn patriotic sentiment, an exhibition of some sixty oils and watercolors, thirty pieces of sculpture and a group of miniatures reveal, in addition to the decorations of the building itself, the modern artistic achievement of the country.

The main series of murals, one of which depicts with a pleasing, tapestry-like quality a thousand years of Polish history, are the anonymous product of a group of artists who work together as the St. Luke Fraternity, an organization bound with a devotional

fervor for the purpose of pictorially commemorating its country's past.

Easel paintings reflect, usually in bright colors, Romantic and Impressionist tendencies, and a  
(Continued on page 66)



EXHIBITED AT THE  
POLISH  
PAVILION

SKILLED  
POLISH WOOD-  
CUTTING:  
"ST. SEBAS-  
TIAN" BY  
W. SKOCZYLAS  
(LEFT);  
"CAROL  
SINGERS" BY  
K. TCHORECK  
(RIGHT)

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## 383 Masterpieces of Art

(Continued from page 43)

The earlier gallery makes a very creditable showing alongside that of contemporaneous English painting from which it stems. A few charming "primitives" of the seventeenth century Colonies, by itinerant painter-craftsmen, give a fine background of local provincial flavor, out of which grew the talented art, albeit largely modeled for composition on European engravings of the time, of Robert Feke in his realistic though stylized *Portrait of Mrs. James Bowdoin*, and of John Smibert in his shrewd, analytic though simplified likeness, *Oxenbridge Thacher of Milton*. Copley hits full stride as an original American artist: the balanced harmonies and attractive realism of his *Dorothea Quincy* merit comparison with the leaders of European painting of the day.

A landmark here, Gilbert Stuart's celebrated "Vaughan" *Portrait of George Washington*, which takes its name from the man who first owned it after it was painted in Philadelphia in 1795, is, together with the famed "Atheneum" portrait, the most familiar likeness of the First President and will undoubtedly be one of the cynosures of the Exhibition. Its presence at the Fair planned in honor of the peace and freedom which Washington and the Constitution gave this country, is singularly appropriate, and in truth the candid psychology which Stuart brought to bear on the great national hero deserves a few moments of study and respect, for it is easy to get to know something of the subject as well as the artist from this strong full-face view. Rounded out by early Federal painters, the earlier American room closes with one of the most endearing early native Romantic pictures, *Moonlight* by Washington Allston, a lyric invocation to his *Zeitgeist* by one of the least recognized artistic talents of our country, whose poems and even prose are worth contemplation as much as his pictures.

Though the nineteenth and early twentieth century Americans have been hung in a gallery judiciously interpolated into the suite of French rooms at a point where the absorption of current transatlantic influences by most of our painters is made clear as it was then inevitable, it seems wiser to consider them here with their immediate predecessors, especially inasmuch as there is a certain amount of overlapping in date between the two galleries. Thus, for example, John Vanderlyn's *Portrait of Theodosia Burr* is more than two decades earlier than the Allston landscape in the previous room, but it has been so hung that the direct influence of Jacques-Louis David, whose works appear in the interim, can be easily apprehended. This is, in truth, one of the loveliest of American purely Neo-Classic paintings, by one of our most gifted artists, and the sympathetic characterization of its beautiful subject makes fascinating anew the romantic, tragic story of her life. In the same sense, the work of a highly talented though occasionally superficially bromidic later American, *The Smoking Boy* by Frank Duveneck, comes after the galleries of French mid-nineteenth century Romantic realism which impelled the school of Munich where he was formed, though happily the brown horrors of the latter have been excluded altogether.

Whistler, Mary Cassatt, John Singer Sargent, Maurice Prendergast and even the but recently deceased William Glackens, all make patent here their affiliation with the precepts of the French Impressionists, though it must not be overlooked that, as in the case of the latter's *Soda Fountain*, so close in technique and color to Renoir and yet so unmistakably American in flavor, they knew how to combine their European training with a perception of their native land. Too, Sargent's *Portrait of Gen. Leonard Wood*, for all its slick phraseology of the complete stylist, nevertheless appraises the U. S. imperialist of the T. R. "big stick" period squarely and fairly.

The same gallery, however, contains a few independent American spirits: Winslow Homer, Thomas Eakins, Albert Ryder—all trained briefly under European influences, yet original and autochthonous in their expression. Ryder's moving *Noli me tangere* and his haunting *Moonlight Marine* are as American, indefinitely yet surely, as the verses of Walt Whitman or, perhaps even more justly, of Stephen Crane. The final note is struck by the early nineteenth century realists, Henri and Luks, indebted, to be sure, to the Manet concept of the "slice of life," though their New York interpretation of it was emphatic and individual enough to have them called rebels most of their lives.

The remainder of the Exhibition is given over to a broad panorama of the art of France from the eighteenth century down to

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just after 1900, thus surveying the familiar territory which the development of modern art has made virtually an international terrain. A sparkling gallery of the *dix-huitième* is the overture. Three fine Watteaus, including the superb coloristic and formal rhythms of the *Dance in a Pavilion* and the jewel-like fancy of the small *Nude*, lead to the *chef-d'œuvre* of Pater, *The Fair at Bezons*, perfect reflection of the Flemish seventeenth century spirit as it found favor among the French painters of a hundred years later; and to a delightful Lancret, *Scene from the Opera "Les Indes Galantes"* with its speedily drafted impression of both the theatre and the life of the time. Chardin receives rather cavalier treatment with but one picture, though a marvelously composed still-life. Atonement is to be found, however, in the superb Drouais *Family Group of the Louis XV Period*, monument to one of the most ingenious artists of his day who regrettably had most often to devote himself to less fascinating compositions, and in one of the greatest works of Fragonard, *La Visite à la Nourrice*, epitome of the supremely fluent draftsman and sensitive painter, its treatment of light and literally flying brushwork a testimony to his ancestry of Impressionism. Van Loo's brilliantly phrased and decorative commentaries on contemporary *moeurs*, *The Soap Bubbles* and *The Magic Lantern*; three of Perronneau's sharply characterizing and yet completely stylistic portraits, and four of Hubert Robert's nostalgic Classic landscapes also represent the period before the Revolution, in the year of which was painted one of the most charming portraits of the period—Mme. Vigée-Lebrun's *Comtesse de Schoenfeld and Her Daughter*, as delightful as the artist's famous own likeness of herself and child, depicting a German contemporary of the days of Robespierre still innocent of the disaster in which her world was beginning to come to an end.

From the year before the Revolution in France dates the chief work of the next gallery, Jacques-Louis David's great *M. et Mme. Lavoisier*, painted by the soon-to-be "artist of the people" in a style that still mainly belongs to the days of absolutism. Yet the cool, Classic disposition of this magnificent picture, almost unknown to the art public, already prophesies the Greek frieze-like compositions of the future David—especially in the realistic treatment of the instruments of the great physicist. Through Ingres' principles of design best seen in his *Portrait of Cherubini*; through the Romantic dash of Géricault's *Three Trumpeters* which is not unrelated to the contemporary English equine specialists; and through a comprehensive group of both genre and portraits by Delacroix, including a youthful and still quite Neo-Classic *Portrait of a Boy*, the period of Romanticism is fully covered and the stage is set for Romantic Realism and its offshoots, Impressionism and Post-Impressionism.

Corot furnishes a bridge between the earlier of these styles, from the pure Classic vision of his *Port de la Rochelle* to the Classic nude seen within a Romantic forest idyll of his *Venus*. Courbet's great *La Curée* is a monument to the age of objective realism out of which grew Manet and Cézanne, and Daumier's fluid *Don Quixote and Sancho Panza* testifies to its author's brilliant gift for economical suggestion as well as the inevitable literary associations of painting of the day.

A great group of Manet's works, from the early objective figure study of *Soap Bubbles* and the famous *Dead Christ with Angels* through the realistic still-life of *Fish with Kettle* to the brighter color harmonies and pure light of *The Railroad* and the *Rue de Berne*, ushers in Impressionism. Degas' *The Artist's Father Listening to Pagans* shows him at his best, as a purely objective portraitist in his personal style of sharp, journalistic observation. The involuntary *christener* of the Impressionist movement, Claude Monet, is seen in one of his fascinating studies of light and steam at the *Gare St. Lazare*, itself a summing-up of the painting principles which were current when all the original members of the movement were exhibiting together.

Renoir, who bids fair these days to rival Gainsborough and Romney in popular favor, is brilliantly represented, from the wonderfully distilled light of his early *Pont Neuf* through the *chef-d'œuvre* of the *Luncheon of the Boating Party* and the lovely studies of females, child and adult, *La Petite Margot Berard* and *Une Servante de Chez Duval*, to the *Portrait of Tilla Durieux* painted in 1914—each picture eloquent of the artist's love of life and the song of it which he set himself to sing.

Cézanne is no less impressively shown, with twelve of his best pictures, among them the great *Mme. Cézanne in the Conservatory*, one of the most successful of his many figure studies with his wife as model; two views of *Mont Ste. Victoire*, the mountain

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which he used as the dominant in these landscape efforts to recreate space in terms of tonal values; the famous *Card Players*; and two of his finest still-lives, the *Still-life with Pot of Geraniums*, magnificently disposed in space, and the *Cherries and Peaches*, a complete triumph, for it realizes most keenly and thrillingly the full relationship between color and form which admittedly was his ultimate objective.

With the true Post-Impressionists—Gauguin, Van Gogh, Seurat and Lautrec—we enter, so to speak, the modern world, for it is scarcely possible to separate our own time from the recentness of spirit the final gallery displays. Gauguin's *Deux Tahitiennes* symbolizes the decorative genius and poetic inspiration of a painter who was an escapist because he was not a revolutionary rebel, but a mediaeval Christian who could find no comfort in a materialistic world, as testified to by his love for religious subjects like *la Orana Maria* here. The pathological form of Van Gogh's escapism, on the other hand, is visible in the lurid frenzy with which he saw the vulgar interior of the *Night Café at Arles*, though he could, in moments of intense peace and under influences of Japanese prints, construct such a perfect balance of design and color as the *White Roses*. Lautrec is seen here closest to the Degas tradition of acute reportage, and also in the light of the Parisian music halls with which he liked to associate himself; *Mme. de Gortzikoff* is one of his most human analyses, for once examining a subject far more innocuous than the ladies with whom he was wont to preoccupy himself, though here, too, he relates his story with relentless vigor in the mere color of the wall and the shape of the hat, as telling as a descriptive passage in Dostoevski.

It seems right to end this review with Seurat, for he is in many ways one of the greatest painters the nineteenth century produced. To look at such wonderful visions of the natural world as the *Fishing Fleet at Port-en-Bessin* or the still more subtle *Setting Sun*, or even the *Study for the Grande Jatte* with full recognition of its being an intermediate state toward a large picture, makes us ponder what might have happened to the painting of the twentieth century had this genius not died in his thirty-second year. After a first glance, the curious effect of the Pointillist style, imposed as a discipline by the artist rather than as a style, disappears, and the spectator is left with the impression of utterly complete construction from the artist's vision to the finished picture. The heights of poetry in paint which Seurat could reach are visible in *La Parade*, one of his six large compositions and one of the great pictures of all time. In its action and emotion frozen still, there is that capture of time of which Faust speaks and which artists have been trying to achieve since remembrance begins.

Here ends an aesthetic journey that should mean a great deal to Americans in these trying days, when all the things artists have ever lived for seem to be so dangerously at stake. If art has any meaning beyond itself, it must be as a symbol of truth and of the dignity of man. To demonstrate this alone justifies the Masterpieces of Art Exhibition, apart from the pleasure which it was its primary purpose to give.

### Art at the Fair: Poland

(Continued from page 60)

series of miniatures by Arthur Syzk depicts the rôle of Polish heroes in American history.

Highly original and technically proficient is the vital and living sculpture in wood, and a bronze female figure by Poplawsky combines, as does a figure of Maria Sklodowska-Curie by Ludwika Kraskowska-Nitschowa, stylized elegance and sculptural solidity.

A highly developed technical proficiency in the art of the woodcut, for centuries a national art form, has made of this medium the most effective vehicle for conveying the dramatic and emotional national temperament, and a large group of prints gives an ample representation of Polish graphic artists.

### Art at the Fair: Romania

(Continued from page 60)

nation, and the elements are bound together with a vigorous yet flowing line which gives a thoroughly pleasing effect of sketch-like spontaneity.

Sculptures in heroic scale by Jalnea, Han and Medrea embellish the interior and the exterior and are well adapted to the scale of the building. Painted murals form an important part of the *décor*. Those by Teodorescu-Sion and A. Mazilescu, archaically derived



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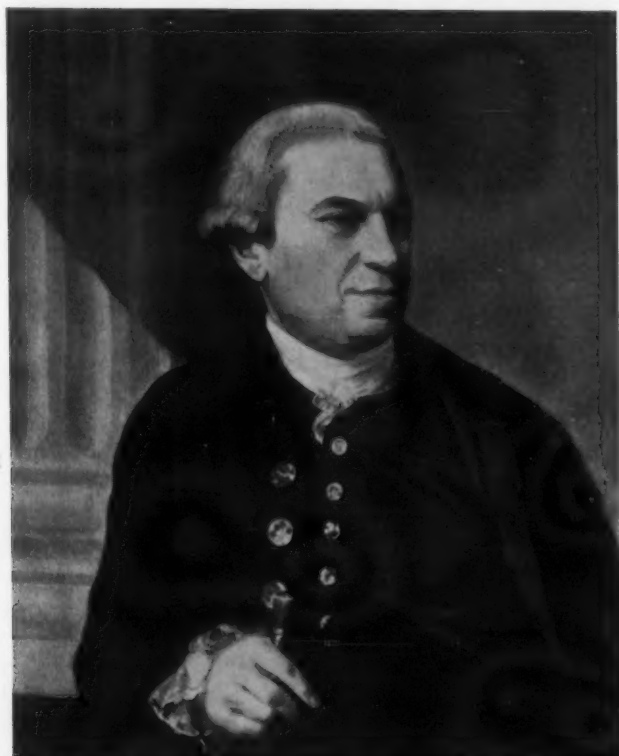


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from the Byzantine and from folk art, are appropriate to a national exposition. A fresh, gay, engaging and unpretentious series by Lena Constante, however, fits into the atmosphere of a Fair in vivacious and modern manner.

### Art at the Fair: France

(Continued from page 58)

sees them epitomized in the Louis XV paneling which was originally a part of the Château Folie Montreuil near Vincennes, and in the delicate boudoir, reminiscent of Marie-An-toinette. The woodwork in this room, originating in the Parr Palace at Vienna, reveals the manner in which the French style appeared in all parts of Europe, and is as splendid as any specimens from France itself. The change of style from the curvilinear Rococo to the comparative severity of vertical emphasis in the Napoleonic era is embodied in the columnar decoration of a ball room from a Paris *hôtel particulier*, chronologically the last of the period rooms in the exhibit, which was designed by the architect Louis, also the author of the Paris Comédie-Fran-çaise.

In the nineteenth century room *décor de vie* in the shape of furnishings and bibelots gives place to a gallery of paintings in which are reviewed the styles of Romanticists such as Delacroix, the Barbizon School and Corot, the realism of Courbet and the Impressionists and Post-Impressionists Monet, Renoir, Cézanne, Degas, Toulouse-Lautrec and others.

Of the contemporaries, examples of sculpture by Maillol and Despiau enrich the entrance halls, and gallery space is devoted to many examples of painting which include not only works by well known artists, but the work of lesser known Parisians who fill the annual Salons.



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### Period Rooms

(Continued from page 48)

Each object has its own history, and a detailed description of the originals and of the models would fill a good sized volume which one can hope will some day be written. A few of the highlights, however, must be cited. The Tudor great hall and its French counterpart, the Louis XII room, both heavy laden with Italian influence, which was, however, much stronger in France, are the earliest. But already each shows the characteristic taste of the country in which it originated: large windows and heavy forms in the English sparser furnishings, more graceful lines and delicate colorings in the French. The former is based on a hall in Parham Castle at the end of which has been placed a ponderously carved Renaissance screen with musician's gallery copied from Wadham College, Oxford. A composite of rooms from Chaumont and Langeais, the French baronial hall is, while still Gothic in some details, marked by a lightness at home on the Loire but not in Oxfordshire. It is quite a different Renaissance importation which is found in the Palladian style introduced into England during the seventeenth century by Inigo Jones. From Wilton House, the home of the Earl of Pembroke, is copied the Jones ante-room with its

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portraits by Van Dyck, its white woodwork with Classical motifs and its Florentine gilt and red velvet furniture.

Two other great English artists are represented in the so-called Dutch style of the reign of William and Mary in a living room from Belton House which was designed by Sir Christopher Wren and decorated with opulent carvings attributed to Grinling Gibbons. If it has the richness of port with its warm and massive affluence, its contemporaries from across the water, a Louis XV room by Le Pautre and another by Mansard, have the sparkle of champagne with their more attenuated curves. The French are lavish as the English, but the lines are brighter and the gilt on the walls and on the furniture if used generously, is counterbalanced by an economy in bulk. Slightly later, budding Rococo is found in an exquisite French Regency composite room rich in tone and marked by comfort and luxury which were to reach their high point in a charming boudoir reflecting the taste of Pompadour.

The splendid and all important Georgian era is celebrated in the series by examples of the designs of its outstanding creators. The earliest, copied from a room by James Gibbs in the Kensington Museum in London, has a mantel carved by William Kent which, with its relative simplicity, is a foil for the more ornate swags by Gibbons. Contemporary with the French Regency, the national characteristics can again be contrasted: both rooms are comfortable and livable, both supremely handsome, but whereas the French decorators always seem to reflect the preciousness of a sophisticated court, the English ones, more informal in intrinsic design and in arrangement, are conceived to accommodate a more hearty stock.

The English equivalent of the Rococo is seen in the overmantle decoration of a superb Chinese Chippendale bed room from an original in the Victoria and Albert Museum. But already the revolution has taken place: the furniture has straight rather than curved lines. A very happy combination of talents went into the creation of a room from Home House, designed by Robert Adam, furnished by Heppelwhite, and embellished with medallions painted by Angelica Kauffmann and with Wedgwood urns with Flaxman figures. The influence of Adam's very original interpretation of Roman Classicism is found also in the architecture of a staircase by Leverton and Wyatt, and in rooms in which replicas of Heppelwhite and Sheraton pieces are displayed. Meanwhile similar trends—the use of straight lines and of Classical motifs—very differently expressed, are illustrated in French Louis XVI examples, and in a Directoire bathroom inspired directly by Pompeii.

Perhaps the most interesting contrast between two contemporary manifestations of similar influences is to be found in the English Regency room based on designs by Sir John Soane and Robert Adam, and a French Empire room designed by Bellanger, Percier and Fontaine, Napoleon's architects. Here the usual relationship is reversed, and in the extreme: the English room is refined, restrained, and though rich, exquisitely simple; the French octagonal chamber is extravagant, graceless and *sans goût*. As in the previous periods, the taste of the ruling group is expressed.

## Backgrounds for American Life

(Continued from page 45)

earlier rooms which were heralded as functional in this country, and which provided for no activity beyond the apparently ceaseless one of smoking cigarettes.

Leaving this more or less urban environment, we can roam some of the wide open spaces. Harwell Harris and Carl Anderson of Los Angeles call their room "South of the Golden Gate." Its redwood walls and light furniture give it the look of California, and the introduction of a low teakwood table in front of the sofa suggests the Oriental flavor of the locality. This appears again in the lighting which gets its effect from an arrangement of paper partitions such as are used in Japanese houses. Portable bookcase units about the height of a table divide the room into sections with a dining table and chairs in one corner with the rest devoted to comfortable living room furniture and a desk. Outside is a glimpse of a terrace with upholstery which picks up the soft greens of the interior, and straw matting covers the floor throughout.

Less successful are the interpretations of Florida, Georgia and Pennsylvania, but that is perhaps entirely a question of taste. Coral is the main motive of the Florida room by Albert Pierce of Daytona. It is called "Retired on an Income," and has its points in the cool moss green of the walls and blinds, which filter

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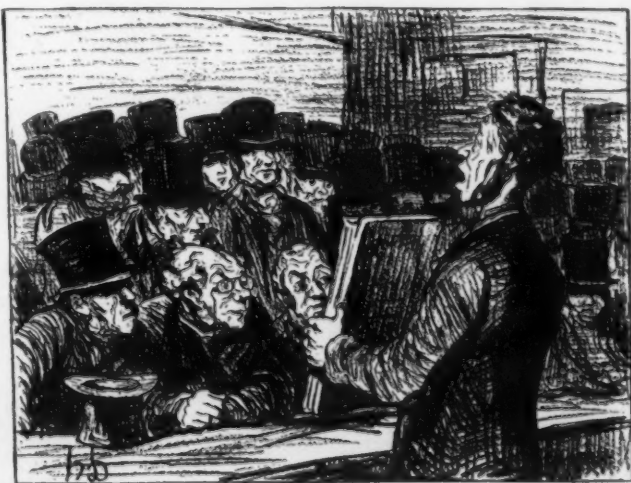
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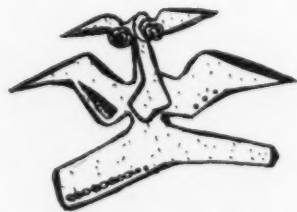
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Perhaps in this year of grace and Scarlett it would be too much to expect a firm of decorators from Georgia not to strike a note of the deep South. "Peachtree Street—1940" is furnished in the manner of the Greek revival, but it hews faithfully to its native cotton for draperies and upholstery, and even uses plaid cotton for quilting in panels and doors. The "Pennsylvania Hill House," which is a collaboration of George Howe and Wharton Esherick, combines the talents of a modern architect and a sculptor. Its hewn furniture and hand-woven rugs adapt themselves to a room which is furnished as a camp.

"Blue Heaven" by Joseph Platt, who designed interior scenes for "Gone with the Wind" and "Rebecca" is strong with the Hollywood influence. The angel blue tone of its bedroom furnishings is accentuated by blue light which is thrown from a trough in the ceiling. There is a redeeming feature in the dressing table, called "Lazy Susan," which follows the theme of the dining table accessory and permits itself to revolve for the user.

There's a nursery which could emanate from any part of the country, and actually is the work of a Boston designer, Muller. "For the Younger Generation" is adapted for children of more than one stage of development, not too highly specialized or sophisticated as are the ones in the current exhibition at the Metropolitan Museum reviewed in these pages last week. The floor is of cork, with non-representational designs which are supposed to stimulate young imaginations, there is a walking rail for the really young, and a play-work bench which accommodates all sorts of toys and materials, and still leaves a lot of room for the laboratory work of the occupants of the nursery.

Virginia Conner calls her room "Seven Days." We would rechristen it "Twenty-four Hours," for it really is designed to take care of the normal sleeping and waking activities of one ordinary person during a sample day. It is so compact, with its built-in drawers for clothes and belongings, so uncrowded in its bed, desk, open fireplace and large square table that it might serve as a model for one-room living. A square table which is low enough for the uses of a living room, has metal legs which can raise it to a comfortable height for dining. The lighted recess by the bed gives space for books, the color scheme is quiet, the accessories, such as the glass andirons, are simple and tasteful.

Tate and Hall offer perhaps the most elaborate room in the exhibition, but it still is scaled down to a fairly simple standard of living. A graceful oval in shape, it is called "Tulip Dining Room," and uses the motive of this flower in its rug, hand-blocked draperies and ornamental plaster wall decoration. Pink walls and black furniture heighten the color scheme, and a pink shell collection in a black built-in cupboard accentuates its effect.

The general public has had many exhibitions of rooms as a basis of comparison for the "America at Home" exhibit. The Swedish Pavilion at the Fair last year provided a fine simple standard the current exhibition of Industrial Art at the Metropolitan Museum gives an idea of what is going on in this country today. The department stores of this, and other large cities have been indefatigable in seeking out interesting and workable plans for modern rooms. This exhibition, with its examples from all parts of the country offers an unusually wide view, and there are consequently wide gaps both in its achievement and possibilities of success. It can hardly fail to be interesting and stimulating to anyone, however, who has ever planned for and brought together the furnishings for his own living quarters.

**Art at the Fair**

(Continued from page 13)

Francisco show). Beyond the laudable support of artists, however, there is enough of pure pleasure to make the Fair a memorable event to the aesthetic visitor. The superb and very likely unrepeatable Masterpieces of Art Exhibition; the broad survey of native arts and crafts under the WPA; the two remarkable decorative displays of the Thorne miniature period rooms and of "America at Home"; the richly varied artistic panorama of the foreign pavilions—these are the manifold guises of art at the Fair to which we have sought to make this number a guide. We hope only that it may make permanent the artistic experiences it describes.

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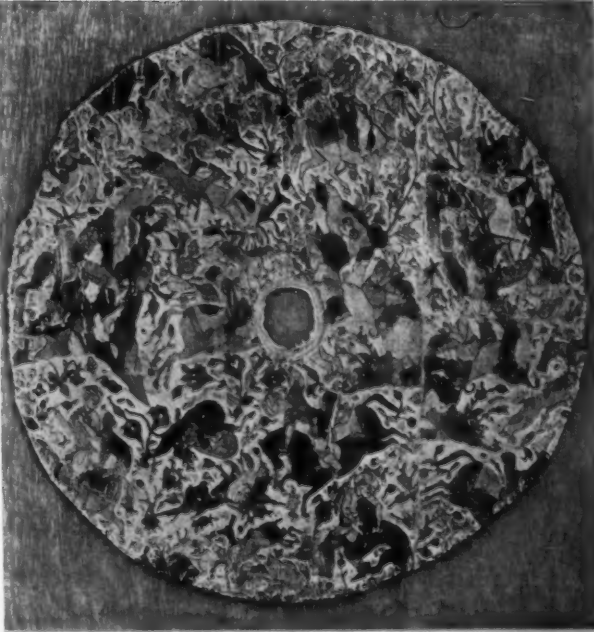
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